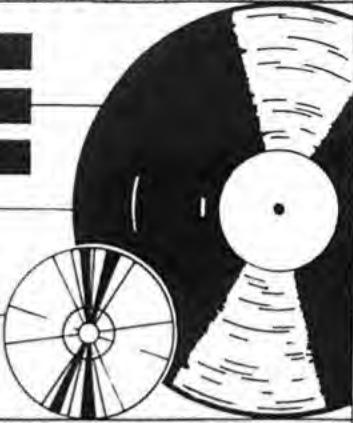


Film Score Monthly



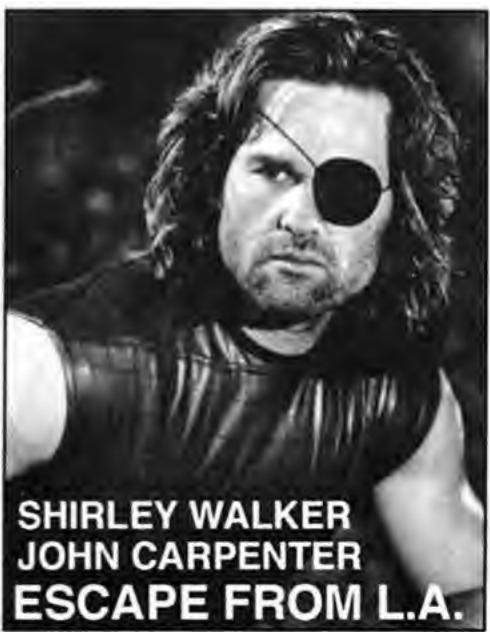
#72, August 1996

\$2.95

THE BEST SCORES OF THE '90s

TWO WRITERS PICK
THEIR TOP TEN

THOMAS NEWMAN'S
THE PLAYER
ANALYSIS AND INTERVIEW



SHIRLEY WALKER
JOHN CARPENTER
ESCAPE FROM L.A.

FILM SCORE MONTHLY

Issue #72, August 1996

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Question of the Month: Has there ever been anything—a product, movie, TV show—that ends with the number (year) "2000" that has ever been any good? (examples: Safeguard 2000, Knight Rider 2000)

Star Trek Movies, Ranked Best to Worst: II, IV, VI, I (best score), III, V, VII.

Planet of the Apes Movies, Ranked Best to Worst: Planet, Beneath, Escape, Conquest, Battle.

James Bond Actors, Ranked Best to Worst: Sean Connery, and the rest suck.

The Soundtrack Handbook: Is a free six page listing of mail order dealers, books, societies, radio shows, etc. It is sent automatically to all subscribers or to anyone upon request. Please write.

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This month is a bit of a theme issue: the best scores (so far) of the 1990s. Although the '90s overall have had nowhere near the depth of past decades, Jack Gordon and Louis Friend have come up with a list of ten solid recent efforts. (Gordon and Friend's list is also interesting for the movies it omits: *First Knight*, *Forrest Gump*, *StarGate*, *Gettysburg*, *Wyatt Earp*, and other big-loud-emotional-orchestral fan favorites.) To their picks I would add, in addition to their non-honorable mentions (except *Young Guns* 2, because there's nothing but the theme): *Heavenly Creatures*, *Mission: Impossible*, *Edward Scissorhands*, *Cobb*, *The Specialist*, *Dances with Wolves*, and maybe *Demolition Man*. The test is simple: if I can remember it right now, it's good. For example, here is the next tier, scores I remembered only after I flipped through a filmography book: *The Addams Family*, *Being Human*, *Cool World*, *The Crow*, *Dead Presidents*, *Dolores Claiborne*, *The Fugitive*, *The Good Son*, *The Grifters*, *The Hunt for Red October*, *I'll Do Anything*, *The Professional*, *Quigley Down Under*, *Rising Sun*, *Shadow of the Wolf*, *Sirens*, *Sneakers*, *The Vagrant* and *A Walk in the Clouds*. Some of these are better than others—a few are borderline bad—but here's another test: did I keep the CD? This is probably the first decade in which virtually every film is assured a soundtrack album, and it doesn't take long for the bad ones to fall away: either I didn't buy them, or didn't keep them, or I placed them in some far-off corner where I'll never touch them. A lot of the huge symphonic scores, the *Cliffhangers* of this world, are praised upon release but end up forgotten, and deservedly so. (Many CDs to '90s scores, even some of the good ones, are undisciplined, sprawling and hard to listen to—but that's another story.) With a movie like *The Grifters*, I never listen to the CD, but remember from the film that there was something interesting there; others, like *Sirens* or *I'll Do Anything*, are for pictures I haven't seen, but I retain the same feeling from the albums, even when only five minutes of them is listenable.

One of the best scores of the '90s, available on a Varèse Sarabande CD that's a bit of a jigsaw puzzle until you see the film, is Thomas Newman's *The Player*. Doug Adams has interviewed the composer about his score, and it's a pleasure to read because, unlike some of his contemporaries, Newman can complete a sentence. *The Player* is a marvelous, biting film—its gag Hollywood production, *Habeas Corpus*, foreshadowed the recent Sharon Stone death-row movie *Last Dance*—and Newman's off-beat score nails its irony and mystique. It's already

become the established "quirky Hollywood sound"—witness its cloning in last year's *Get Shorty*. See the movie; the videocassette includes an interview with director Robert Altman and some cut scenes after the picture. Doug Adams analyzed David Shire's *The Taking of Pelham One Two Three* in FSM #68 and Bruce Broughton's *Young Sherlock Holmes* in #57. He interviewed Thomas Newman in #65-67, and can be reached at 18624 Marshfield, Homewood IL 60430.

Next month we'll have an interview with David Schechter of Monstrous Movie Music, coinciding with the long-anticipated release of his first two albums of '50s horror music. (There's an article on the series in the newest issue of *Scarlet Street*, #22.) The Mail Bag will return next month.

I saw the Boston Pops Esplanade Orchestra perform here on Martha's Vineyard, conducted by the Squarest Man Alive, Keith Lockhart. Good show.

DreamWorks SKG News: The July 16 *Variety* reported that Hans Zimmer has been appointed music director at the new Spielberg-Katzenberg-Geffen studio. The move recalls the days when composers like Alfred Newman headed the music department at 20th Century Fox, for example. In a twist upon the standard of that era, Zimmer will reportedly be ensuring that only musically uneducated composers are hired at DreamWorks.

Laserdiscs: MCA's Special Edition laserdisc of *E.T.*, due Oct. 8, will feature John Williams's score in stereo on the secondary audio tracks, as well as an expanded *E.T.* score CD. * Fox has a laserdisc of *The King and I* due in September, with the score isolated in mono, including a 76-minute stereo soundtrack CD with all of Alfred Newman's underscore. Due from Fox in October is a *Straw Dogs* laserdisc, isolating the Jerry Fielding score in stereo on the analog tracks. * Laserdiscs of *The Wild Bunch* and *Giant* are due from Warner Bros. in early 1997. Neither will have isolated music, but *The Wild Bunch* will include a 76-minute stereo CD of the Fielding score, and *Giant* will include a "volume two" type of soundtrack CD, with Dimitri Tiomkin cues not on the existing album.

Mail Order Dealers: If you're looking for CDs from many of the obscure and/or overseas labels mentioned in FSM, you'll have to go through the specialty dealers. Try Screen Archives (202-364-4333), Intrada (415-776-1333), STAR (717-656-0121), Footlight Records (212-533-1572) and Super Collector (714-839-3693) in this country.

Publications: Ben-Hur: The Miklós Rózsa Appreciation Society has issued its R2 "Rózsophile" newsletter, covering *Ben-Hur*. It's available for \$5 U.S., send to John M. Stevens, Flat 11, 436 Macauley St, Albury NSW 2640, Australia. The R3 journal will focus on Rózsa's scores from the '40s.

Spanish Filmography Book: *Nombres de la Banda Sonora*, compiled by Jose María Benítez and Luis Miguel Carmona, is a new, oversized hardcover filmography/discography book—248 pages alphabetized by the 555 composers, with album cover and composer photos, bios, and film/album listings. The composer photos have been compiled from many different sources, and this is probably the most comprehensive collection of them to date. The text is in Spanish, but the film titles are in their original languages. The book is available from Stripper Ediciones for 5,000 pts, or \$47 U.S. payable by VISA; write to: c/ García Cea, 2 (1st Der.), 28020 Madrid, Spain; or fax (91) 531-5830.

Web Site: John Waxman of Themes and Variations has a new site, www.serve.com/tvn, displaying his available film music (written scores) for orchestral performance. Professional requests only.

Events: The Society for the Preservation of Film Music will hold its Fifth Annual International Film Music Conference in Los Angeles on October 10-13, including the Career Achievement Award dinner for Maurice Jarre. For more info, write the Society at PO Box 93536, Hollywood CA 90093-0536; E-mail: 73201.2211@compuserve.com. • David Rakson will be signing autographs at Borders Books & Music in Westwood, Los Angeles on Sept. 28, 3-5 PM, for his *Bad and the Beautiful* CD.

Promos: Christopher Young is pressing limited CD runs of *Virtuosity*, *Species*, *Tales from the Hood* and *Unforgettable*. However, unlike most "promos," these are actually for internal industry use and will not be sold by the usual dealers.

Recent Releases: RCA OST in Italy has released the first CD of Maurice Jarre's *Jesus of Nazareth*; their sister label Legend has released Herbie Hancock's *Death Wish*. • DCC Compact Classics has released on a gold CD the Lionel Newman-conducted Erich Wolfgang Korngold album (*Kings Row*, *Anthony Adverse*, *Elizabeth and Essex*, more) originally on a Warner Bros. LP. • Warner Pioneer in Japan has issued first-time CDs of *The Wild Bunch* (Jerry Fielding, album recording), *10* (Henry Mancini), *The Exorcist* (various) and *Summer of '42* (Michel Legrand); these are all straight reissues of the LPs. Warner Pioneer has also reissued CDs of *Bullitt* (previously on SLC) and *Enter the Dragon* (both Lalo Schifrin).

Record Labels and Their Records:

BMG: The newly recorded 100 Years of Film Music: *Film Noir* CD is due in Germany in Nov.

DRG: Due September are *Italians Go to War*, Vol. 1 (compilation), *A Farewell to Arms* (Mario Nas-

cimbene) and *Sons and Lovers* (also Nascimbene). Due October are two single-CD compilations of various Italian soundtracks, *Literary and Drama Classics* and *Action and Adventure Classics*; Nascimbene's *Alexander the Great/Barabbas* (1 CD); and *Ennio Morricone Main Titles* (2CD set, 40 tracks). Due November: *The Mafia in the Movies* (compilation, single CD, six films).

edel America: Due in October is *Amanda* (Basil Poledouris, new film).

Fifth Continent: This Australian label plans six more titles in its "...At the Movies" series of compilations, drawn from previous albums: September: Bernard Herrmann at the Movies (*Night Digger*, *Battle of Neretva*, *Sisters*), Alex North at the Movies (*Dragonslayer*, *Cheyenne Autumn*, *South Seas Adventure*), Max Steiner at the Movies (*King Kong*, *Death of a Scoundrel*, and *Our National Parks*, a new suite compiled from *This Is Cinerama*). October: Bruce Smeaton at the Movies (*A Town Like Alice*, *Iceman*), America at the Movies (*Best Years of Our Lives*, *The Cardinal*, *Down to the Sea in Ships*, *The Kentuckian*, *Sunrise at Campobello*, *Trial*, *Williamsburg*). The newly recorded suite from Daniele Amsaturoff's *Trial* is previously unreleased. Also due in October is a 50th Anniversary Gold CD of *The Best Years of Our Lives* (Hugo Friedhofer), including additional material.

GNP/Crescendo: Planned for early fall are *Alien Nation* (David Kurtz, TV movies) and *Fantastic Television* (themes compilation). Due Nov. is *Star Trek: First Contact* (Goldsmith). Now in development is *Greatest Science Fiction Hits Vol. 4*, to be recorded by Dennis McCarthy and orchestra.

Hollywood: September 24: *Mighty Ducks 3*, *The Crow*; *City of Angels* (Graeme Revell score; there's also a song album), *Miramax Greatest Hits* (various). October 22: *Ransom* (Howard Shore).

Intrada: Due October 15 are two Bruce Broughton CDs to new pictures, *Shadow Conspiracy* and *Infinity*. Intrada is both a label and mail order outlet, write for free catalog to 1488 Vallejo St, San Francisco CA 94109; ph: 415-776-1333.

Koch: Due August was the new Victor Young recording (*Around the World in 80 Days*, song medley, *Quiet Man*, *Shane*, *Samson and Delilah*, *For Whom the Bell Tolls*). A Richard Rodney Bennett concert music album is planned for September. Due in October is *Jerome Moross Vol. 2* (Flute Concerto, various works, including some film pieces), as well as a repackaging of *Jerome Moross Vol. 1*. Also due in October is a repackaging of some of Koch's Bernard Herrmann recordings, including *Concerto Macabre* (also the title of this collection), *Devil and Daniel Webster* suite, *Sinfonietta* for Strings, "Finale" from the Symphony, and *For the Fallen*. Due in November is Alfred Newman: *Wuthering Heights*, *Prisoner of Zenda*, *Dragonwyck*, *David and Bathsheba*, *Prince of Foxes*, *Brigham Young*. Planned for late 1996 and early 1997

are the two Miklós Rózsa albums recently recorded: 1) *Film Noir: The Killers, Double Indemnity, The Lost Weekend*. 2) *Concert Works: Violin Concerto, Concerto for Orchestra, Andante for Strings*.

Marco Polo: Due rest of 1996: 1) Max Steiner: *Lost Patrol*, *Beast with Five Fingers*, *Virginia City*. 2) Erich Wolfgang Korngold: complete *Another Dawn*, 8-minute ballet from *Escape Me Never*. 3) Hugo Friedhofer: suites from *The Rains of Ranchipur*, *Seven Cities of Gold*, *The Lodger*, Overture from *The Adventures of Marco Polo*. 4) Bernard Herrmann: complete *Garden of Evil*, 13-minute suite from *Prince of Players*. These are newly recorded, conducted by Bill Stromberg, and reconstructed/restored by John Morgan. Also in the pipeline is a piano concerto CD of Herrmann's "Concerto Macabre," and Addinsell's "Warsaw Concerto," "Cornish Rhapsody."

Milan: Due Oct. 1: *Ed's Next Move* (new film, various). *Sunchaser* (Maurice Jarre, new Michael Ci-mino film) is in limbo; it may or may not happen.

PolyGram: Sept. 10: *Caught* (various). October: *Ridicule* (Antoine Duhamel), *Jude* (Adrian Johnston). November: *Shine* (David Hirschfelder), *Portrait of a Lady* (Wojciech Kilar). Also coming soon is *Sleepers* (John Williams).

Rhino: Sept 17: *Gone with the Wind* (Max Steiner, 2CD set). Oct. 1: Judy Garland 2CD compilation, Al Jolson ICD retrospective. Oct. 29: *How the West Was Won* (Alfred Newman, 2CD set). Nov. 28: *2001: A Space Odyssey* (original classical soundtrack), *Twist* (another cocktail compilation).

SLC: Sept. 21: *City Hall*, *Executive Decision* (Jerry Goldsmith), *Mrs. Parker and the Vicious Circle* (Mark Isham), *New Sound Jazz* (Piccioni), *Jun Miyake/CM Tracks Vol. 1*, *Hayashi Hikaru No Sekai*. Oct. 23: *The Quest* (Randy Edelman), *Chain Reaction* (Goldsmith), *Jun Miyake/CM Tracks Vol. 2*. Some titles have already been released by Varèse in the U.S.; the SLC discs have different packaging.

Sony Classical: Due Oct. is Sony's new Bernard Herrmann recording (Esa-Pekka Salonen cond. LA Philharmonic, usual Hitchcock and Truffaut films). *Voices from a Locked Room* (Elliot Goldenthal) will be released when the film is out. John Williams has recorded two new albums in London, to be released next spring. One is a film music album (various composers), the other is the premiere recording of his bassoon concerto, *The Five Sacred Trees*.

Varèse Sarabande: Due Sept. 10: *American Buffalo* (Thomas Newman, also including suite from 1994's *Threesome*). Sept. 24: *Maximum Risk* (Van Damme movie #546, Robert Folk). Either Sept. 24 or Oct. 8: *Last Man Standing* (unused score, Elmer Bernstein), *Bullet Proof* (Elmer Bernstein score album). Oct. 8: *Stephen King's Thinner* (Daniel Lio), *Xena: The Warrior Princess* (Joe Lo Duca), *The Chamber* (Carter Burwell). Coming soon is the second Fred Karlin jazz album, *Jazz Goes to Hollywood: The Seventies*.

CURRENT FILMS, COMPOSERS AND ALBUMS

Alaska	Reg Powell	Jack	Michael Kamen	Hollywood
<i>Bordello of Blood</i>	Chris Boardman	<i>Kansas City</i>	various jazz	Verve
<i>Chain Reaction</i>	Jerry Goldsmith	<i>Kingpin</i>	Freddy Johnston	A&M
<i>Courage Under Fire</i>	James Horner	<i>Lone Star</i>	Mason Darling	Darling Records
<i>Emma</i>	Rachel Portman	<i>Matilda</i>	David Newman	
<i>Escape from L.A.</i>	Carpenter & Walker	<i>Multiplicity</i>	George Fenton	
<i>The Fan</i>	Hans Zimmer	<i>The Nutty Professor</i>	David Newman	Def Jam (songs)
<i>Fled</i>	Graeme Revell	<i>Phenomenon</i>	Thomas Newman	Reprise (1 cut score)
<i>The Frighteners</i>	Danny Elfman	<i>Pinocchio</i>	Rachel Portman	London
<i>Harriet the Spy</i>	Jamshied Sharifi	<i>Supercop</i>	Joel McNeely	Interscope
<i>House Arrest</i>	Bruce Broughton	<i>A Time to Kill</i>	Elliot Goldenthal	
<i>Independence Day</i>	David Arnold	<i>Tin Cup</i>	William Ross	Epic Soundtrax (songs)

CONCERTS

Arizona: Sept. 7—Flagstaff s.o.: *Out of Africa* (Barry), *The Rocketeer* (Horner). Sept. 8, 9—Tucson, Casas Adobes Baptist Church; *Raiders March* (Williams). **California:** Sept. 7—Pasadena Pops; *Carmen Fantasy* (Waxman), *Portrait of David Lean* (Jarre). **Louisiana:** Oct. 11—Shreveport; *Vertigo* (Hermann), *Pottergeist* (Goldsmith). **Maryland:** Sept. 26-29—French Medley (various). **Nevada** Sept. 28—Las Vegas Youth Orch.; *Mission: Impossible* (Schifrin). **Oregon:** Oct. 15—Eugene s.o.: *The Lost Weekend* (Rózsa).

South Dakota: Sept. 28—Fargo Morehead s.o.; *Psycho* (Hermann), *Braveheart* (Horner), *Murder on the Orient Express* (Bennett)... but not *Fargo*. **Texas:** Oct. 15—Baytown s.o.; *Ghosts* (Bernstein), *The Addams Family* (Mizzi/Shaiman), *Gremlins* (Goldsmith), *Beauty and the Beast* (Holdridge), *Bride of Frankenstein* (Waxman). **Virginia:** Oct. 12—Richmond s.o.; *Psycho* (Hermann).

West Virginia: Sept. 28, 29, Oct. 2, 3—Wheeling s.o.; *Gettysburg* (Edelman).

The Raleigh Pops (i.e. North Carolina Symphony Orchestra) will perform Music from Stage and Screen on Oct. 18, 19; mu-

sic from *Forrest Gump*, *Tootsie*, *Jurassic Park*, *Ghosts*, James Bond movies, *Murder She Wrote*, *Addams Family*.

U.K. concert: "Classical Film Music" with the Classic East Orchestra (drawn from members of the RPO and LSO) is scheduled for October 22 at Peterborough Cathedral; host, Ken Russell. This is not film underscore music but classical music used in movies like *Death in Venice*, *Platoon*, *Fantasia*, *Apocalypse Now*, etc.

The Sept. 13-15 Hollywood Bowl concerts will include *Ivanhoe* (Rózsa), *Prince Valiant* (Rózsa), *Camelot* (Lerner & Lowe, arr. Newman, narrated by Patrick Stewart).

This is a list of concerts with film music pieces in their programs. Contact the respective orchestra's box office for more info. Dates subject to change without notice. Thanks go to John Waxman of Themes and Variations for the majority of this list, as he provides the scores and parts to the orchestras. His company now has a web site available: www.serve.com/tvn. Professional inquiries only; fan requests will not be answered. (This is not due to a dislike of fans but a lack of time.)

For a huge list of silent film music concerts, write to Tom Murray, 440 Davis Ct #1312, San Francisco CA 94111.

UPCOMING FILMS

You know all those recent Nissan ads that sound like Danny Elfman scored them, in the style of *Edward Scissorhands*? Danny Elfman scored them.

ANGELO BADALAMENTI: *Lost Highway*. **JOHN BARRY:** *The Horse Whisperer*, new James Bond film (tentative).

ELMER BERNSTEIN: *Bullet Proof* (Adam Sandler, Damon Wayans), *Buddy* (d. Caroline Thompson).

BRUCE BROUGHTON: *Infinity* (d. Matthew Broderick), *Shadow Conspiracy*, *Fantasia Continues* (transitional material), *Simple Wish*.

CARTER BURWELL: *The Chamber*.

GARY CHANG: *Island of Dr. Moreau*.

STANLEY CLARKE: *Dangerous Ground*.

MICHEL COLOMBIER: *Foxfire*.

BILL CONTI: *Napoleon*, *Dorothy Day*.

MICHAEL CONVERTINO: *Last of the High Kings*, *Jungle 2 Jungle*.

RY COODER: *Last Man Standing*.

STEWART COPELAND: *The Leopard Son*.

MYCAH DANNA: *Kama Sutra*.

DON DAVIS: *Bound* (killer lesbians).

JOHN DEBNAY: *Relle*, *Carpool* (replacing Bill Conti).

PATRICK DOYLE: *Great Expectations* (d. Cuarón), *Donnie Brasco* (d. Mike Newell, w/ Pacino, Depp), *Hamlet* (Kenneth Branagh).

RANDY EDELMAN: *Daylight*, *Gone Fishin'*.

DANNY ELFMAN: *Extreme Measures* (Hugh Grant thriller, d. Apted), *Mars*

Attacks! (d. Tim Burton).

STEPHEN ENDLEMAN: *Keys to Tulsa*, *Casi*.

GEORGE FENTON: *The Crucible*.

ROBERT FOLK: *Bloodstone*.

JOHN FRIZZELL: *Beavis and Butt-Head*.

RICHARD GIBBS: *First Kid*, *That Darn Cat* (remake of Disney film).

ELLIOT GOLDENTHAL: *Vocales*, *Michael Collins*, *Batman and Robin*.

JERRY GOLDSMITH: *Ghost and the Darkness*, *Star Trek: First Contact*, *Fierce Creatures*.

MILES GOODMAN: *Larger Than Life*, *Til There Was You* (co-composer with Terence Blanchard).

CHRISTOPHER GUEST: *Waiting for Guffman* (yes, the actor/director).

CHRISTOPHER GUNNING: *Firelight*.

MARVIN HAMLISCH: *The Mirror Has Two Faces* (d. B. Streisand).

LEE HOLDRIDGE: *Twilight of Golds*.

JAMES HORNER: *To Gillian, The Spitfire Grill*.

JAMES NEWTON HOWARD: *Rich Man's Wife* (co-composer), *Space Jam*, *One Fine Day*, *Trigger Effect*.

IGGY POP: *Brave* (d. Johnny Depp).

MARK ISHAM: *Fly Away Home* (the migrating birds movie).

MAURICE JARRE: *Sunchaser* (d. Michael Cimino).

MICHAEL KAMEN: *Joli Dalmatians* (live action).

WOJCIECH KILAR: *Portrait of a Lady* (replacing Michael Nyman).

DANIEL LUCHT: *Thinner* (Stephen King).

LOS LOBOS: *Feeling Minnesota*.

JOHN LURIE: *Excess Baggage* (w/ Alicia Silverstone).

HUMMIE MANN: *Three Blind Mice*.

ANTHONY MARINELLI: *Two Days in the Valley* (replacing Jerry Goldsmith).

WYNTON MARSALIS: *Night Falls on Manhattan*, *Rosewood*.

ALAN MENKEN: *Hercules* (animated).

E. MORRICONE: *Stendhal Syndrome*.

IRA NEWBORN: *High School High*.

DAVID NEWMAN: *Jingle All the Way* (w/ Arnold Schwarzenegger).

RANDY NEWMAN: *Cats Can't Dance* (songs and score, animated), *Michael* (w/ John Travolta).

THOMAS NEWMAN: *American Buffalo* (w/ D. Hoffman), *Marvin's Room*, *Larry Flynt*.

MICHAEL NYMAN: *Mesmer*.

JOHN OTTMAN: *Snow White in the Dark Forest*, *Api Pupil* (d. Bryan Singer, Ottman also editor).

BASIL POLEDOURIS: *Amanda*, *The War at Home* (drama with Martin Sheen, d. Emilio Estevez), *Going West* (action, Dennis Quaid, Danny Glover, d. Jeb Stuart), *Executive Privilege* (president action movie, Wesley Snipes), *Starship Troopers* (d. Paul Verhoeven).

RACHEL PORTMAN: *Honest Courtesan*, *Palookaville*, *Rosanna's Grave*.

TREVOR RABIN: *Glimmer Man*.

J.A.C. REDFORD: *Mighty Ducks 3*.

GRAEME REVELL: *Killer, Spawn*.

RICHARD ROBBINS: *Surviving Picasso*, *La Proprietaire*.

LEONARD ROSENMAN: *Mariette in Ecstasy*.

WILLIAM ROSS: *My Fellow Americans*, *Out to Sea*, *Evening Star* (sequel to *Terms of Endearment*).

ERIC SERRA: *The Fifth Element* (d. Luc Besson; you're not supposed to care, or is it known? what it's about).

MARC SHAIMAN: *Bogus* (d. Norman Jewison), *The First Wives Club*, *Mother* (d. Albert Brooks), *Free at Last*, *That Old Feeling*.

HOWARD SHORE: *Crash* (Cronenberg), *Ransom* (d. Ron Howard, w/ Mel Gibson), *Looking for Richard* (Al Pacino), *That Thing You Do* (d. Tom Hanks).

ALAN SILVESTRI: *Contact* (d. Zemeckis), *Deep Rising* (undesire aliens), *Tarzan: The Animated Movie* (Disney), *Long Kiss Goodnight* (d. Renny Henningsen, Hartin, replacing John Debney).

CHRIS STONE: *The Stupids* (d. Landis).

SHIRLEY WALKER: *Turbulence* (MGM Christmas release).

JOHN WILLIAMS: *Sleepers* (d. Levenson), *The Lost World* (d. Spielberg, aka *Jurassic Park 2*), *Seven Years in Tibet* (from director of *The Lover*).

PATRICK WILLIAMS: *The Grass Harp*.

GABRIEL YARED: *English Patient*.

CHRISTOPHER YOUNG: *Head Above Water* (w/ Harvey Keitel), *Kirikou* (thriller with Jessica Lange), *Set It Off* (black *Thelma and Louise*).

HANS ZIMMER: *Prince of Egypt* (animated musical, Dreamworks), *Bishop's Wife*, *Old Friends*.

Jordi Rosell (Pte. Flaugier 13, 08041 Barcelona, Spain) is looking for the original CD release of James Horner's *Cocoon* (Polydor). Has for trade the following CDs: *Arachnophobia* (Trevor Jones, no dialogue, sealed), *Dreamscape* (Maurice Jarre, Sonic Atmospheres, sealed), *Supergirl* (Jerry Goldsmith, Varèse, sealed), *Dominick & Eugene* (Trevor Jones, Varèse, new), and other titles. Send your list of wants.

Chris Williams (18 Plummers Lane, Haynes, Bedford MK45 3PL, England) wants CDs of *Jerry Fielding Film Music*, *Jerry's Recall*, *Accidental Tourist*, *Under the Volcano*, *Fedora/Crisis*. For sale or trade: top rare soundtrack LPs. Send for free list.

U.S. Soundtracks on Compact Disc: The First Ten Years: Over 1500 listings for U.S. films 1985-1994: title, composer, record label/number, and estimated value. Send \$9.95 plus \$2.50 shipping U.S. (first class), \$3 Canada or \$5 rest of world (air mail) to: Robert Smith, 330 N Wyckes Road, Decatur IL 62522. U.S. funds only.

READER ADS

FREE INFO: Free: Up to five items. After five items, it's \$5 for an ad with up to 10 items; \$10 for an ad with up to 20 items; \$20 for up to 30 items; and add \$10 for each additional (up to) 10 more items. Send U.S. funds only to Lukas Kendall, RFD 488, Vineyard Haven MA 02568. No bootleg titles in ads, please.

WANTED

Christian A. Johnson (1502 Burrill Ave., N. Vancouver, B.C. V7K 1L9, Canada) is looking for LPs or tapes of Michael Kamen's *Mona Lisa* and *Shanghai Surprise*.

Uwe Sperlich (Kloster-Seeson-Str. 5, 81476 Munich, Germany; 103311.1543@compuserve.com) is looking for CDs of *Hocus Pocus* (Dehney), *Baby's Day Out* (Broughton), *Cocoon* (Horner), *Witches of Eastwick* (Williams), *Suspect* (Kamen) and *The Boy Who Could Fly* (Broughton). Has CDs available for trade.

Carl Young (PO Box 8604, South Lake Tahoe CA 96158; ph: 916-544-7146) is

looking for the following Italian western LPs: *La Resa dei Conti* (Morricone, Eureka Parade EPC 2891) and *I Giorni dell'Ira* (Ortolani, RCA SP 8024). Also is looking for over 50 Italian and German western 45s/EPs from various countries such as Italy, Germany, Japan, Spain and France. Willing to buy or trade. Will respond to all phone calls and letters.

FOR SALE/TRADE

R. Hess (PO Box 963, New York NY 10023; ph: 212-579-0689); rare LP soundtrack auction. Send \$1 for list.

Gregor Meyer (10767 Rose Ave #46, Los Angeles CA 90034) has the following CDs for sale: *Apollo 13* (original MCA promo), \$100; *Lionheart Vol. 2* (Goldsmith, original Varèse issue), \$75; *Dracula Dead and Loving It* (promo only), \$30; *Major Payne* (promo only), \$30; *Jonathan Elias: Music for Films* (promo only), \$30.

FOR SALE/TRADE & WANTED
Don Flandro (9585 Brandy Creek Dr #101, Sandy UT 84070; ph: 801-566-

The Soundtrack Collector's Reference Library

If you're a beginning fan, finding out what composers have done what pictures may seem an impossible task. I remember when I was starting out, I was busting over backwards just to make an index of films John Williams and Jerry Goldsmith had done. It was rewarding to come up with my own lists scribbled off of record catalogs and video boxes—to a point. This is the late 20th century postmodern capitalist world: people have already done this crap for you! This is why I don't print filmographies or discographies in FSM—they've been done, and once you familiarize yourself with the basic contents, such lists are about as fun as the sides of cereal boxes.

The following are my personal favorite reference books which I use to look up any movie, composer, or album. If you buy some or all of these books, you will have a wealth of information at your fingertips and you will be a happy collector.

Films

Leonard Maltin's 1996 *Movie & Video Guide*, Signet Reference AE 8505. Available at all good bookstores. Perhaps this is stating the obvious, but Maltin's movie guide is the best on the market: 19,000+ films, updated every year, with 1 to 4-star ratings forged from a consensus of popular and aficionado tastes. The TV-guide style summaries, cast/director lists and running times are accurate; there are even notations as to the films' aspect ratios and differentially edited versions. Best of all, Maltin is perhaps the only movie-guide guru who mentions the composer on a regular basis, in an informed and fair way. An invaluable reference—and cheap too! My only quibble is that some of the reviews recite the populist stance too much. The dismissive takes on films like *Badlands*, *Blade Runner* and *Taxi Driver* are perplexing, which is why I also keep at arm's reach...

Time Out Film Guide, edited by John Pym, Penguin Books ISBN 0-14-024467-2. Factually, this book is redundant with Maltin's (and not as informative), but the film snob in me has to mention it. If Maltin gives the popular opinions on films from over the years, the *Time Out Film Guide* is a bunch of British movie critics who hate everything—and I love it! They tear apart the garbage, and even point out the simplistic ideologies of some of the most beloved pictures. These are serious film reviews (no "star" ratings) laced with sarcasm, insight and vivid language, packed into teeny paragraphs. The 1996 edition features a poll of directors of their "desert island movies," compiled into a list of the 100 best films of all time. Personally, after I see any film on TV or video I immediately look it up in Maltin and *Time Out*, and between the two get a double dose of factual, popular and critical information with which I can make up my own mind.

Composers

Film Composers Guide, Third Edition, edited by Vincent J. Francillon (first edition by Steven C. Smith), Lone Eagle Publishing ISBN 0-943728-78-9. This book is an up-to-date, 386-page list of composers past and present and the films they have scored. You look up Elmer Bernstein, and there is a list of every theatrical and TV movie he has ever done, from 1951 to today, listing year, film company and any

Oscar or Emmy nominations or awards. These listings are broken into two sections: composers who are alive, and composers who aren't. (There are some deficiencies in the coverage of foreign and deceased writers, but they've never bothered me.) Birth place and date information is even given, as well as agency representation. Addresses for the agencies are in the back, so conceivably you can use this book to contact any composer. The back third is an invaluable cross-index of films and composers. Let's say you're flipping through the cable channels and see some old western with music you like but can't place. You can hopefully get the title from the Prevue channel (a pox on its laggard scroll!) and look up the film in *Maltin*; and then you can look up the composer in this book. It's fun to be easily pleased. Be aware: there are no indications for soundtrack albums, and no listings for television themes or episode scores, songs, or other music. However, there are listings for "additional music" credits; this can get confusing, to see Michael Kamen as well as Henry Mancini listed for *LifeForce*, but informative. The Third Edition adds a ton of TV movie listings—talk about a vast wasteland of Danielle Steele's this and that—and enhances the appendices: the Oscar/Emmy listings by year have been expanded, and new sections list performing rights societies, soundtrack record labels (with addresses), music supervisors and orchestrators. There is an embarrassing error in this new edition in that the filmographies for Miklós Rózsa and Hans J. Salter have been totally omitted! No doubt this happened because the composers passed away and their credits were lost in the transition from living to dead sections. For that reason, I'm not throwing away my Second Edition just yet. Also, Lone Eagle seems to use each new edition as an excuse to add \$15 to the price tag—the book is, after all, aimed at deep-pocket industry use. Nevertheless, the Third Edition is highly recommended (see Lone Eagle's ad this issue)—it's more of a page turner than you might think.

LPs

There are two choices for books listing soundtrack LPs:

The Official Price Guide: Movie/TV Soundtracks & Original Cast Albums, First Edition, by Jerry Osborne. House of Collectibles, 201 East 50th Street, New York NY 10022; distributed by Ballantine, ISBN 0-876-37846-7, 1991, \$12 U.S. Osborne's self-proclaimed "official" guide to soundtrack LPs has taken a lot of flak over the years, since it is littered with misinformation—mistaking Elmer for Leonard Bernstein, confusing issues and reissues, omitting foreign releases and bootlegs and listing some anyway, things like that—and fantasy prices. Since I'm not an LP collector, I don't care about the goofy estimated values—I just use this to look up whether a score was released on record, and even if it's wrong a percentage of the time, it's still right most of the time.

McNally's Price Guide for Collectible Soundtrack Records (1950-1990), by Keith and Dorie McNally. West Point Records, 24325 San Fernando Rd, Newhall CA 91321, (805) 253-2190, ISBN 0-964-3539-1-1, 1994, \$29.95. In terms of layout, completeness, illustrations and detail, this is superior to Osborne's guide—and also more expensive. The introductory sections are excellent, as is the ground-

breaking guide to selected foreign issues. However, philistine that I am, I still tend to use Osborne's book more for everyday reference—for the simple reason that it features everything in one, book-long alphabetical list, whereas in *McNally* you have to search through one of the seven sections (commercial LPs, special issue LPs, 10" records, 7" records, TV albums, casts, and foreign issues).

CDs

I will now look like a goof because the one guide published in this area was by FSM columnist Bob Smith, edited by myself:

U.S. Soundtracks on Compact Disc: The First Ten Years (1985-1994): First Edition, by Robert L. Smith. 1995, 1000 copies only, \$9.95. Do you want a book that lists over 1500 soundtrack CDs, with titles, names, record labels and numbers, and estimated values? Yes, of course you do. Supplemental sections include a photo gallery, *Varèse Sarabande* and *Bay Cities* discographies, a "Top 50 Collectibles" list, and market report. We've had this out for a few months and response has been positive. I expected some people to quibble with the prices, but although some fans have expressed amazement at some of them, nobody is saying—to my face—they are wrong. Bob is the champion! There are no CDs for 1995 and 1996 (we hope to cover those in a supplement), and the only foreign discs are those which pertain to American films or composers; also no song albums. The idea was to give collectors a book that ignores the usual *Dirty Dancing* "soundtracks" and tells what exists in terms of scores, spotlighting the hard-to-get albums. It's cheap too: Send \$12.45 U.S., \$12.95 Canada, or \$14.95 rest of the world (shipping costs included). U.S. funds only, to Robert L. Smith, 330 North Wyckes Rd, Decatur IL 62522.

Ennio Morricone

The great EM's output is so huge that he deserves his own reference book. The *Ennio Morricone Musicography* is a publication of the Morricone fan club, MSV: over 500 ring-bound pages in an illustrated binder, listing film music, concert music, arrangements, LPs, 45s, CDs, and oddities, with comprehensive English and Italian cross-indexes. It's one of those books that you open up and go, my god, how did anyone do this? The LP and CD books above generally do not list more than the most widely available version of a record; the *Musicography*, however, lists everything, including foreign editions, singles and compilations. The only drawback is that the book was published in 1990, so by now it is a little out-of-date. Copies are 50 Dutch guilders plus postage rates; or, in U.S. dollars including shipping, \$60 (registered air mail to U.S.), \$50 (surface mail to U.S.), \$45 (air mail to Europe), or \$38 (surface mail to Europe). No checks; cash only. Send to Sijbold Tonkens, Arubastraat 6, 9715 RW Groningen, Holland.

These are the major reference books which will make you Soundtrack Informed. To get the bare bones cross-reference library of films, composers, records and CDs, you can buy the Maltin, Lone Eagle, Osborne and Smith guides for around \$80—a small price to pay considering what people spend on CDs, and over half of that is for the Lone Eagle book. What's the matter, Colonel Sanders... chicken?

When I work on FSM, I literally keep the

above guides at arm's reach. I can imagine that when people get into periods of hardcore soundtrack collecting, they build their own nests of CDs, lists and computer files. Having the above works will be a little bit like having a radio or a tape player in your ear. They can be expensive, and you can get along fine without them, but once you use them, you think, why would I bother not to have these?

If you are really cheap, you can get a good sense of what exists merely by sending away for catalogs from some of the soundtrack mail order dealers:

Footlight Records, 113 E 12th St, New York, NY 10003; ph: 212-533-1572. Huge catalog available by mail or on-line: <http://www.footlight.com>.

Intrada, 1488 Vallejo Street, San Francisco, CA 94109; ph: 415-776-1333; Intradanet@aol.com.

Screen Archives Entertainment, PO Box 5636, Washington DC 20016-1236; ph: 202-364-4333; NipperSAE@aol.com.

SoundTrack Album Retailers (STAR), PO Box 487, New Holland, PA 17557; ph: 717-656-0121. Also has monthly clearance catalog of cheap/used stuff.

Super Collector, 16547 Brookhurst Street, Fountain Valley CA 92708; ph: 714-839-3693. Acts as broker-house for out-of-print discs; also has sci-fi memorabilia.

Disques CinéMusique, 4426 rue Ernest-Gendreau, Montréal, Québec, H1X 3J3, Canada; ph: 514-522-9500.

Backtrack, Grammar School Records, Old Grammar School, High St, Rye, E. Sussex, TN31 7JF, England; ph: 01797 222752.

Screenthemes, 3 Newlands Close, Toton, Beeston, Nottingham NG9 6EQ, England; send £1 (3 IRC's Europe, \$5 America) for 60-page catalog.

This information is culled from a six-page listing I send to all first-time FSM subscribers, *The Soundtrack Handbook*. For a free copy, just write me. Isn't that nice?

Also, back to discographies: *Soundtrack* magazine, published by Luc Van de Ven, Astridlaan 171, 2800 Mechelen, Belgium, has published extensive film/discographies over the years. If you send \$4 for a sample issue (cash only), said issue will contain a backissues list from which you can pick out the issues you want. Some of the filmographies of Goldsmith, Rózsa, Bernstein, etc. are huge. I'm sure some of the composer fan clubs have come up with similar lists; if you have one and want me to mention it in this space, write me.

There are many more fine film music books out there, reference and otherwise, and in a future column I'll go through some of my favorites, including a handful of books from Schirmer (Fred Karlin's *On the Track* and Jon Burlingame's recently published TV's Biggest Hits) and the only serious work on film music theory, Royal S. Brown's *Overtones and Undertones*. There are also a couple of television theme guides which people will find useful, but I just don't have them.

There are also many more dealers than listed above. The aforementioned handbook has a more complete list. These eight are just those I've been in closer touch with; some of the other guys haven't exactly made their recent sacrificial offerings to Vaal, you know? —Lukas K.

ESCAPE FROM L.A.

Interview by DANIEL SCHWEIGER

In 1997, an antihero named Snake Plissken took us on an unrelenting tour of a penitentiary called Manhattan. Guiding him through this future hell was the music of director/composer John Carpenter, a self-taught synthesist who'd been playing his own scores since *Dark Star*, *Assault on Precinct 13* and *Halloween*. His eerie music for *Escape from New York*, written in association with Alan Howarth, turned the decaying Big Apple into a haunted jailhouse. It was a spare electronic atmosphere that would become the soundtrack for many Orwellian action fantasies to come.

Cut to 2013. This time the asylum is post-apocalyptic Los Angeles, a new place for our fascist government to send its exiles. And once again, Snake Plissken (Kurt Russell) is back in urban hell, at the bidding of an even shier President (Cliff Robertson). Synth music once again guides Snake, but this time it's fuller, weird—more fun. There's a different vibe going on here, one that tells John Carpenter's fans that Shirley Walker is along for the ride. Together, they've expanded the musical style of *Escape from New York* into a unique fusion of computer samples and ethnic instruments, all topped off with the blast of a full orchestra.

Scoring Hollywood action pictures had been a guy's playground until Shirley Walker got into the testosterone game. An instrumentalist who worked her way up through the system, Walker would gain recognition for her orchestrating and conducting work with such star composers as Brad Fiedel (*True Lies*), Hans Zimmer (*Backdraft*) and Danny Elfman (*Batman*). Before she would score such TV shows as *Space: Above & Beyond* and *Batman: The Animated Series*, Walker was given her cinematic break by John Carpenter on *Memoirs of an Invisible Man*. This successful, symphonic collaboration made her the ideal composer to help Carpenter redefine the sound for Snake's greatest *Escape*.

Daniel Schweiger: John, how did you begin collaborating with Shirley Walker?

John Carpenter: It was a leap of faith for me to use another composer on *Memoirs of an Invisible Man*, and I was amazingly rewarded by Shirley Walker. She wrote sketches of the themes, sent them to me on cassette, and they turned out great. It's a director's dream to have a score like that dropped in your lap. I wanted a large orchestral feel for *Escape from L.A.* Because that kind of sound isn't my strong point, I wanted to team up with a composer who had the symphonic experience. Shirley was the first person I thought of, and she said, "Why not? Let's do it!"

Shirley Walker: *Escape from L.A.* was fun for me because I knew the score that John and Alan Howarth had composed for *Escape from New York*. This sequel was an opportunity to go away from the big orchestral stuff that everybody in town knows that I can do. *Escape from L.A.* gave me the opportunity to make a bridge to another style, starting with an homage to John Carpenter. His music is very direct, minimalist, and synth. At our first meeting, we talked about retaining that quality for *Escape from L.A.*, while bringing in a symphonic element. Though it's there throughout the score, the orches-

tra really becomes noticeable halfway through the film, and builds exponentially from there.

Schweiger: Did you sit together at a piano to come up with the score?

Carpenter: I'm not going to sit at the piano and tell Shirley what to do. She's a much more accomplished musician than I am, I'm a kind of street musician. I don't read music; I improvise a lot. What we did was divide the score up into who was going to compose what. Then I sketched out various cues, and gave them to Shirley to fill out my ideas. It was a great process, because I didn't have to work!

Walker: John would send over a tape of his music, and my assistant, Kris Carter, would put those synth sketches against the film picture. Then I'd have an orchestrator transcribe the material, which let me see where John's music was going. I could re-write it, and pick up the tempo if I felt the scene needed more drive. I basically tailored John's material to fit the picture. We'd often write music away from the picture. I composed the motorcycle chase when I was in Vermont for the weekend. I took my computer and one synth, and I guess it was all of those frogs on the beaver pond that drove me to that groove! I came back with 15 minutes of music, and practically all of it became part of the score.

Schweiger: How did you come up with this new version of the *Escape from New York* theme?

Carpenter: It was written in 1981, when Alan and I were using Prophets and other old synthesizers. I wanted to reprise that motif for *Escape from L.A.* and bring its sound up to date with the latest musical technology. Tom Milano, our music editor, tracked the melody lines from the original film into the sequel's opening. Because the theme was a little slow, we re-sequenced it and sped up the tempo.

Walker: My challenge was to change the theme without distorting it. I did a demo version of it on my computer. When John heard it, he said, "This is always the way I wanted the theme to sound."

When I went into the studio, I tried to give it more of an industrial vibe. But John preferred my first approach, so I peeled off the layers of what I'd added until we had it sounding right with a simpler synth sound and a guitar.

Schweiger: The electronic sound of *Escape from L.A.* is very close to the original.

Carpenter: I think it's a completely unique score from the first movie. If you compared them side by side, then you'd say, "My God, what a difference." What Shirley's done is to capture the essence of *Escape from New York*. She's carried on its spirit without ripping it off. This is a much better score. It's full, rich and powerful, and captures the feeling of the first movie's setting and characters.

Schweiger: *Escape from L.A.*'s synth music has an industrial style to it. Parts of the score almost sound like Nine Inch Nails.

Carpenter: The synthesists brought that industrial quality to the film. I write and perform my musical sketches on a Korg XR3, which doesn't have the power that these guys put out with their racks of synthesizers. They created these awesome, thick sounds.

Walker: We had Jamie Mulhofer, who's Seal's music director. He's an atmosphere specialist, and had all of these unbelievably strange sounds. He loaded them into a keyboard, then manipulated the samples. You can really hear his work during the motorcycle chase cue. We also had Nyle Steiner on board. He's the creator of the electronic valve in-



Director/Composer John Carpenter

strument, which works completely on breath control. It has a human-ness that can't be duplicated by samples. Then we had Mike Fisher doing the electronic percussion. I wanted something different from the sounds he usually provides, and Mike tore his hair out until he figured out what I was looking for! He ended up doing great stuff. Our principal keyboard synthesist was Mike Watts, who had the difficult job of carrying over my sounds into his system. They're the heart and soul of my electronic music, so I wanted to keep them. Mike built his own sounds upon that foundation. These people were the real orchestrators of the electronic score.

Schweiger: John, the scores you've written, and have collaborated on, have always been electronic. Why did you want to go in a symphonic direction for *Escape from L.A.*?

Carpenter: Film scores have become really big, complicated and vast. There's a Hollywood style that I've always stayed away from. Shirley describes me as a minimalist in terms of my music. I use a lot of repetitive lines, as opposed to the Max Steiner mickey-mousing that everybody does now. But when you're making a big Hollywood film like *Escape from L.A.*, you have to reach out to the audience. So I wanted to combine an orchestral feel, which I really don't have in my scores, with an electronic sound.

Walker: I usually respond automatically to what I'm seeing on the screen. I used to think, "If it's fast, it's loud. If it's a sunrise, then it's soft." But John's approach made me think about what would happen if my music didn't play everything. This score demanded a new discipline from me, and it was wonderful.

Schweiger: How did you combine the orchestral element with the synthesizers?

Carpenter: We decided early on that the score would be a combination of synthesizers and the orchestra. But after the first pass, we knew that more music was needed. Shirley said "no problem," and we both went out and wrote. It worked out well.

Walker: Combining the synthesizers and orchestral instruments required a lot of detailed thinking. John can't take that on when he's busy finishing the film. He needs the musical focus that a specialist like myself can provide. We didn't have to change our minds about where the symphonic music would



Left: Shirley Walker and John Carpenter. Right: L-R: Music editor Tom Milano, Walker, and scoring mixer Bob Fernandez. Photos by Dana Ross



happen. That was lucky, especially since we came back to the film and added another 13 minutes of score to it.

Schweiger: Tell me about Snake Plissken's new theme.

Walker: When it comes to heroes and film music, a lot of people want to hear this big orchestral "da da da duhhh!" It's got to be big chords, big brass, big percussion and all of that stuff. John had written a great, new theme for Snake Plissken, and I was excited that he was willing to consider using the harmonica and hammer-dulcimer for it. When we put those instrumental colors together, John and I went "Yeah! This is a western, this guy's a gun-fighter and an outlaw!" That was the most enjoyable part of the collaboration for me.

Carpenter: *Escape from L.A.* is cowboy noir.

Schweiger: Hearing the harmonica and dulcimer over Snake add a lot of humor to the score.

Carpenter: Well there's a lot of humor to the movie. *Escape from L.A.* is an adventure that keeps you riveted to the screen, but doesn't take itself too seriously. It's a dark, dark film, yet you find yourself laughing through it. I think that's what we brought to the music. It's not a happy, peppy score, but we're having a good time with it.

Walker: Thank God we have a similar sense of humor! I'd call it "head humor." It's this sly, sardonic wit, and you can hear it in the scene where Cuervo Jones drives into the Happy Kingdom with this Latin beat. It's fun, and rocking at the same time.

Schweiger: How did you want the music to take the audience on a journey through L.A.?

Walker: I think the audience already knows Snake's character and what he's gone through. This film puts Snake into a new environment, which is Los Angeles after the Earthquake. Snake's never been there, and I wanted the music to do something different every time he turns around. It's not just a different street he's on. It's a different universe. It's as if the music is playing Snake's thought process. It has to figure out what the ground rules are so he can get from Point A to Point B, and survive.

Carpenter: *Escape from L.A.* uses the classic story of a character's odyssey. The hero has to go on a mission to a completely alien world, then bring back something that will transform society. But

while that plot sounds like Joseph Campbell a hundred times over, the difference here is that our story stars a psychopath. Snake Plissken's a killer, the baddest guy in the world. But when you really think about it, Snake's an innocent victim who's forced to assassinate the President's daughter. The movie was written and plotted along the map of Los Angeles, and the score pulls listeners into a new environment with every corner that Snake turns. He goes into a very dark and strange city, and we needed to bring the audience along with a dark and strange score.

Schweiger: At one point, there's an interesting "Gypsy" sound to the music.

Walker: That represents Sunset Boulevard. Snake blows away this pesky guy who's been following him, then walks over a hill and sees this bazaar. There are people trading things and cooking in the open. John had temped the scene with world music, which gave me the idea of Sunset Boulevard as a gathering place for the third world, the people who've been herded together by the government.

Schweiger: What other instrumental and character motifs does the score feature?

Walker: The primary theme uses a harmonica, a hammer-dulcimer and guitars for Snake. But as the score went along, we expanded the grooves, and went pretty far out with the idea of using a Jew's harp. Then there's a "death chime" which signifies the moral police in America's future. I didn't use snare drums or a typical military sound, because I wanted to get across the idea of a fascist, religious majority that's taken over the country. Their sound isn't about war. It's about God. So in certain moments, that "death chime" just steps right in and slams you in the face. I also wrote a theme for Snake. While John's identified his character, mine could go in a different musical direction, which became "Snake's Challenge."

Carpenter: The music represents what Snake's up against, and I just loved it. It's my favorite theme in the film. We hear it for the first time when Snake gets into the submarine. It starts out as a little synth piece with a horn feel. But by the end, it's a full orchestral piece for the attack on the Happy Kingdom, with Snake flying above it.

Schweiger: John, as a director-musician, what's it like to watch someone else do the composing for

your film?

Carpenter: It feels absolutely wonderful. The scores that I co-wrote for my last two films, *In the Mouth of Madness* and *Village of the Damned*, were very arduous. I described myself to Shirley as a "carpet guy." I lay down music to support scenes. I couldn't have pulled *Escape from L.A.* off, because this is a film that's more "muscular" and driving than anything I've composed for. I can hear my work in there, but at the same time, Shirley has made it bigger and better. I've never heard a score that's like this before.

Walker: This was a much more active collaboration for us than *Memoirs of an Invisible Man*. That was the traditional process of a director talking about the dramatic necessities, and the composer coming up with all of the music. *Escape from L.A.* allowed both of us to come up with and share ideas. There was a fluidity to our collaboration that I rarely experience as a composer. Traditionally we're overwhelmed with the process of finishing the movie. But on *Escape from L.A.*, John and I were having fun fooling around when we were supposed to be getting the movie done!

Schweiger: Will you continue working together in the future?

Carpenter: I'd love to work with Shirley again, but I don't think I'll get the chance. Everyone will be snatching her up after *Escape from L.A.*

Walker: I'll be doing *Turbulence* next, which is MGM's big Christmas film. It has a very attractive story to me as a woman. In one respect, *Turbulence* is a thriller set on an airplane. But the film's core idea is that females have a tendency to victimize themselves in their relationships with men. The story begins with the heroine breaking up with her boyfriend, and then she has to deal with a psychotic killer and save the day! I don't know what the rest of the future will hold for me after *Turbulence*, but if John calls and asks me to do another film, I'll certainly consider it. *Escape from L.A.* has allowed me to write music that's completely different from anything I've composed before.

This article is taken from the author's liner notes for the score album of *Escape from L.A.*, which will be released on August 27th from Milan Records. Special thanks to Shirley Walker, Beth Krakower and David Franco.

HOLLYWOOD BOWL CONDUCTOR JOHN MAUCERI

Interview by Yann Merluzeau

My meetings with John Mauceri took place last fall, in Nice, when he came to conduct a new production of a Giuseppe Verdi opera: *I Due Foscari*, directed by Pier Luigi Pizzi.

John Mauceri was born in New York on September 12, 1945. A graduate from Yale University in 1967, he was appointed Music Director of the Yale Symphony Orchestra between 1968 and 1974. He made an impressive debut with the Los Angeles Philharmonic Orchestra in 1974, replacing Josef Krips at a moment's notice.

Mauceri was consultant for Music Theater at the Kennedy Center between 1982 and 1990 and co-producer of *On Your Toes* (Broadway and London West End) in 1982 for which he won a Tony. He received the Yale University Distinguished Alumni Award in Arts in 1985 and won a Grammy for *Candide* (Best Opera Recording) in 1987. He has conducted the most famous orchestras at the Royal Opera and Covent Garden (Puccini's *La Bohème*, *Madame Butterfly* and *La Fanciulla del West*), the Metropolitan Opera (*Romeo and Juliet*), the New York City Opera (Mozart's *Don Giovanni*), La Scala in Milan (Puccini's *Turandot* and Bernstein's *A Quiet Place*), the Monte-Carlo Opera (*Madame Butterfly*) and the Chicago Lyric Opera (*Lulu*).

John Mauceri's name is often associated with world premieres: the Chicago debut of *La Bohème* in 1987, the British premiere of Weill's *Street Scene* in 1989, Debussy's *Khamma* and the original version of Ives's *Three Places in New York*. He also worked on a new production of Verdi's *La Forza del Destino* for the Scottish Opera in 1990 and his own version of Blitzstein's *Regina* in Glasgow, in 1991. He has been guest conductor of the Boston Pops Orchestra, the New York Philharmonic, the Metropolitan Opera Orchestra, and many others...

Mauceri was named Music Director of the Hollywood Bowl Orchestra in 1991 and has since recorded ten albums for Philips Classics. Prior to this, he was Music Director of the American Symphony Orchestra (1984-1987), Washington Opera (1979-1982), Kennedy Center (1973), and the Scottish Opera. He also works in Berlin. His various recordings can be found on Decca/London, Elektra, CBS, RCA, Polydor, MCA, and New World Records.

My deepest thanks go to John Mauceri for talking about film music's past, present and future; and to John Waxman of Themes and Variations.

Yann Merluzeau: When did you start working with the Hollywood Bowl Orchestra?

John Mauceri: Since the Los Angeles Philharmonic was responsible for all the concerts at the Bowl, they were asking for a release from their schedule. They played concerts on Tuesday, Thursday, Friday and Saturday for ten weeks. The Los Angeles Philharmonic has taken the entire responsibility of the Bowl for 20-30 years. They should be given the chance to rest and have their own identity with their own music director. Then there would be this other orchestra that would come in on the weekend and would play whatever it needed. The actual repertory was to be basically a figment of my

imagination, which in that sense is broad enough to accommodate almost every kind of music that you could possibly play for orchestra.

The two desires met and the orchestra was created. They asked me to create a statement, and I wrote five pages of what this orchestra should be. It became an orchestra for all people that would play, at the highest possible level, all kinds of music and would be unafraid of being popular. Symphony orchestras really don't want to be popular. If a lot of people start to come to their concerts, they really would think they are doing something wrong. There is still an unbelievable split between what is called high art and low art. We began our season then and we made our first record, *Hollywood Dreams*. We announced the orchestra the day after Leonard Bernstein was buried. I remember very well the weekend before Lenny died. I was sitting with him at his bedside, telling him that this new orchestra was being created. Spending a little of my lifetime with him. He died on the Sunday and was buried on the Tuesday. Tuesday afternoon I flew to Los Angeles and Wednesday morning I was on stage at the Bowl, where the new orchestra was announced.

YM: Was it a sad birth?

JM: No, it was not a sad birth. It was, seemingly, completely appropriate that one thing ended and one thing began. In a way they were continuous; Lenny's energy so filled with the future as well as the sadness of knowing he would not see it or hear it. I wrote a lot in the plane; I wrote 14 pages, handwritten, legal size, about Lenny's death and about the creation of this new orchestra. I remember writing the first book of my life. It ends with Lenny's death. I knew that I would never be anybody's assistant ever again. With his death I stopped being a student conductor. For 18 years, he would almost call me anytime and ask me to conduct a premiere, or I would come up with an idea for him. He was always serving his art. Lenny's death opened many doors and closed basic doors. It opened the future; it was mysterious, magical and sad. It was highly charged of emotion. I was wearing the same black suit I was wearing for the funeral; I had the little Jewish hat in my pocket. I had of course a different shirt and a different tie and I remember making a speech on the stage of the Bowl and this moment was quite emotional. The orchestra was announced in November of 1990 and then the next February, we were recording *Hollywood Dreams*.

YM: That was a short process.

JM: Yes. I had worked in Los Angeles and Orange County a good deal; I knew a lot of musicians having conducted operas there. My friends and the producer, Michael Gore, and the orchestra contractor (also hired for film calls) all got together, and we described what kind of orchestra we wanted: basically young, people who wanted to play. I knew about a third to a half of them; we all got together at the Sony Recording Stage. Michael Gore came up with the idea of recording in a soundstage as opposed to the Royce Hall where they had been recording in the past. I went to Sony, Warners and Fox; I thought Sony was the best. It was the one that was the closest to the original sound. So we began recording in that room; the first thing we did

was Stravinsky's "National Anthem" which we never released and which was going to end *Hollywood Dreams*. We got to know each other and it was Michael Gore who got Joel Moss to meet me. His grandfather played the clarinet for the Detroit Symphony Orchestra. He grew up as a little boy sitting in the middle of the orchestra, hearing the sound around him, and always dreaming of recording an orchestra that way. I always imagined that the best records we could make would be recorded in a way so that the audience hear the music as if they were the conductor, not as if they were in the second balcony or in the dome of the opera, unlike most classical recordings. Like Stokovsky in the '20s, '30s and '40s, I would be part of the mixing process. Everything that I knew within the score, every detail, every quiet shadowy figure, everything would be possible to be heard. I knew I had an orchestra in which any encouragement to bring out a voice would only bring out beautiful playing. There was nothing to hide. Having also been a professor... I live in the world of emotion and spirituality that is what fuels my music, but having studied intellectually and having taught for 15 years, the two starting points are: 1) Making sure every note is right, what version we are playing, what the orchestrations are and making that material which I see on the page available for the audience to hear when they hear the recording. 2) The other point is the spiritual nature of communication of music, which transcends all the notes. In a funny way the two points are antithetical and they have to correspond and coexist. The thing that makes me happy about the Hollywood Bowl Orchestra recordings is the quality of the playing and recording. If you took our recording of "La Valse" and compared it to every other one, note for note, or *A Place in the Sun*, you would see the care that was taken. Whereas a typical classical recording or a Pops recording is done in two sessions—sometimes the Boston Pops would do it in one—*Hollywood Dreams* was six!

The question is to the audience, the challenge is to the barriers: Do they support this quality? Does it make any difference to anyone except me and my colleagues to deal with this music in a way more carefully than the Berlin Philharmonic does when they are recording Beethoven? The reason for that is that we have more to lose and also much more to demonstrate because these are, sometimes, first recordings. When they are first recordings, the work will be judged by our recordings, because they won't be able to compare it to anything else. In a way we do record standard things to put it in the context of the achievement of this orchestra. The work on *Gurrelieder*, for example, which ends the *Songs of the Earth* record; if you listen to the "Sunrise" from *Gurrelieder* and compare it to any other recording you will see that every detail works. You will hear the violas and the flutes; it is unprecedented—technically—in the way we recorded it. We used all the techniques that are used in Hollywood for the cinema. I also thought that since most people hear symphony orchestras now on soundtracks, we should use these techniques to record the orchestra. The recording is very detailed: you always hear the two harps left and right if there are two harps; you will always hear exactly the triangle, the viola, the third flute—all of these notes, all of the voices are carefully balanced. Since the final moment is when you are in the studio and the orchestra is gone and you edit it and mix it, with us the conductor is actually present with the producer and the engineer, it is unprecedented. It doesn't happen anywhere in the world anymore. Normally when I make my Decca records, for example, they simply send me the DAT and I give them a list of things to

change. They don't record in 48 tracks, it is very limited what one can fix.

The Hollywood Bowl recordings are all digital but the microphones are old microphones. I hope you listen to what Joel has done in *Vertigo* on the *Nightmares* record, or you listen to the separation of the first and second violins in *Tristan and Yseult*: you will see that he has come up with the absolutely right mix of digital and analog technology. John Williams records the strings on analog, that is another way of doing it. But certainly Shawn Murphy has made great changes in the sound of the Boston Pops. Shawn and Joel are the two greatest engineers. We've started with Joel and it is wonderful that these two men have an outlet for making symphonic recordings in addition to soundtrack albums.

YM: How do you feel as conductor of the Hollywood Bowl Orchestra?

JM: I love it. The Hollywood Bowl is a natural amphitheatre that seats now 18,000 people. During the week the cheapest ticket is still a dollar, then the prices go up, \$40, 50, 60—which means that you have, in the middle of Los Angeles, a park where everyone can come. Kids and teenagers still sneak in the back, over the hill, under the stars. They have been doing this since 1927. When I drive to one of my concerts and I see thousands of people walking down the hill—buses, people with their children, girlfriends, boyfriends, picnics—it is the most amazing tribute to the power of music, to pool a community together. It is the opposite of what happens in most concerts: there, we keep people out. We pretend to say that we want them to come in, but we really want them out. The Hollywood Bowl embraces a huge community and it is a place that has never been smarter; it is a place where the Beatles and Judy Garland have played, and Klemperer and Korngold. The Academy Award film scores were played at a time when no one ever played them; you had Bruno Walter, you had opera down there. This summer, Garth Brooks came and performed with an orchestra for the first time. 18,000 screaming fans hearing Garth Brooks with an orchestra! To give you an idea of my program: I performed with Garth Brooks and I also did *The Valkyrie* in the same summer! Which is unheard.

That's not what we would call a Pops Orchestra; that's an orchestra which plays everything, an orchestra which is, on one hand, not afraid of being popular. We are perfectly capable of playing the most difficult classical music and the most contemporary works; one of our records ends with the *Chairman Dances* by John Adams. Every morning at ten o'clock the players are in a studio and there is something new in front of them. Whether it is James Horner or John Williams, they do it for a living; if they did not do it well they wouldn't be hired for the next day. They all have a European sound, a great traditional sound, that comes right out of the studios, because when they started in the studios the people sitting next to them were the ones who played under Korngold! Some of them have played under Waxman. They were really teenagers when they came to Hollywood.

There is a real dynasty, a tradition that continues, and the tradition is based on a European tradition untouched by the horrors of the bombings of World War II. In fact, it was the beneficiary of the people who escaped the war. That great European tradition came to Hollywood like that—suddenly.

Within five years you have these great European musicians, composers, designers, thinkers, physicists, architects, poets living in America, and many



John Maucerl with David Raksin in the Alternate Current documentary, *The Hollywood Sound*

came to Los Angeles. There was a great community; the weather is beautiful and there was a whole industry growing. They needed them and paid them. Something horrible happened [in Europe] but something very good happened here to balance it. It was one of those bizarre balanced moments.

I love working in Los Angeles and I love reminding the audience of their own traditions. Most people in California are never taught that Los Angeles is a great place. It was one of those nasty little intellectual conspiracies to talk about Los Angeles as if it was in the back water where nobody knows anything, which is completely untrue. So many great artists and great people have lived there. There is a tremendous cultural tradition. True, it starts in the '20s and '30s, which is very recent for Europe, but the people who came in the '20s and '30s were the people who were carrying the traditions that went back hundreds and hundreds of years.

Which leads right into the Hollywood Bowl Orchestra. They sound more like the Vienna Philharmonic before the war than the Vienna Philharmonic today. People at the Vienna Philharmonic are people who have grown up after the war with all the changes of culture and style. In Europe, it became very wrong to play long notes, to play with vibrato, to play portamento, because this was considered emotional and maybe without taste. European orchestras are much colder now. Boulez and Stockhausen were just symptomatic of a change toward music. They played more schematic performances of Brahms; it is really inexcusable to take the emotion out of the music and to play a post-World War II 20th Century style. Whereas in Hollywood one continues the great instrumental traditions of Europe because their homes were not bombed, they did not have to go into an air-raid shelter, their children were not screaming in the night. After the war, only the intellectual community which was massacred still wanted to hurt themselves—and the public—by reminding them the terrors of the war, by writing music that completely alienated most of the public except for the small part that still wanted to beat themselves. The general public was still going to the movies and loving Georges Delerue, loving Rózsa's music but no one would play it in the concert hall because the intellectuals were controlling

the concert hall. They couldn't allow this kind of emotional, tonal music to exist in our time.

That's why I love working with the Hollywood Bowl Orchestra. They freely give their hearts and souls to me. And I give mine to them. We are one entity.

YM: Do you have projects recording film scores? You worked on *That's Entertainment 3* with Marc Shaiman.

JM: That's part of our future of course. The studios are not used anymore to hiring a conductor who is a professional conductor because the composers, whether they are good conductors or not, get paid a fee and conduct their own music. They don't have to hire a named orchestra. When we did *That's Entertainment 3* it was quite interesting for the people at MGM and for Marc Shaiman to see the difference when there was a conductor who is a conductor as opposed to a composer; Marc said to me: "Can you show me how to do that?" I answered, "I'll show you this if you show me how to do that!" You know, he has got all the computers with all these keyboards!

YM: Was that a joy to work with him?

JM: Yes. It was very strange to get the music at seven o'clock in the morning when you are going to start a recording session at ten, learning it in the car on the way to the studios. He worked with three orchestrators. If I lived in L.A. I would be definitely doing more of this. I live in New York but I don't live anywhere, I live where I go to conduct. It is very dangerous to conduct what people view as popular music, they will put you in a category where they will no longer allow you to conduct Verdi or Wagner. Actually most conductors of the pops repertory are not that much trained conductors anymore. The kind of people who do pops concerts in America are usually assistant conductors. Ones who are as old as I am have made their own private worlds of pops arrangements. So I must keep a balance. Last winter in America, I conducted *The Flying Dutchman*, *The Valkyrie*. I was then in Israel with the Israel Philharmonic and then in Lisbon. It is very important for my mission because if I only become a pops conductor then it is just, "Oh yes, he just does that." I want to demonstrate that it is nor-

mal to play simple music as complicated music, happy music, sad music, tragic music. It is music. I try to only conduct good music. This is a world where the computer has created an even more categorized world. Even in record stores, what do you do with a record like *Songs of the Earth*? Is it in the classical section? Is it in the movie section? They don't have a category in their computers for us. They would put it in orchestral, melange. Unless there is a section called Hollywood Bowl Orchestra where people go because they want to hear this wonderful orchestra play this repertory, wonderfully recorded. There is no place even to find it. I have people living in New York who said they were sent downstairs, upstairs the Tower Records because of the category problem. At Tower Records in Los Angeles, on which side of Sunset Boulevard are we? You have *The Gershwins of Hollywood*: 70% of that record is music that has never been recorded before; great, wonderful, prime Gershwin. But does it go under Gershwin in classical? Does it go under soundtracks because he wrote it for Hollywood? Does it go under Broadway?

YM: Miklós Rózsa attended the recording of one of your albums, *The Great Waltz*.

JM: I played the "Madame Bovary Waltz" for Rózsa and when it was finally mixed, I went to his house. Tony Thomas was there and I played it for him. He said "Bravo." Then we started to talk and he said, "Tony, put on the waltz of the maestro again!" So we played it again for him and once it was over he said, "Maestro, may I kiss you," and I said "Of course," and I went up to him and he kissed my cheek. You can imagine what this is like for me. To give him, at the end of his life, a little bit of joy, of feeling that the world hasn't stopped yet. Each time we see him, his illness makes look him worse, but he looks better while listening to music. [Rózsa passed away in July 1995. -LK]

YM: It was like Hank Mancini at the end of his life; he stated that writing the stage version of *Victor/Victoria* was his best therapy.

JM: Of course, but you can imagine how difficult it is for Rózsa because he cannot write, he physically cannot write.

My idea in making *The Great Waltz* was making a record of waltzes of this century because everyone thinks of the waltzes that Johann Strauss wrote. I thought it would be interesting to make a record of waltzes written either for the cinema, stage, opera or ballet. That starts from the moment where the waltz is no longer a dance, but a souvenir of Europe. It is "La Valse" of Ravel. *Der Rosenkavalier* of Strauss starts the idea of the waltz representing Europe of the past. Then we ride up to the waltzes written in the last decades, in Europe and Hollywood. People think it is American music—which it is—but it is really European. Many of the composers are people who had to flee from Europe because of the war. With the memory of the 50th Anniversary of the end of World War II, all these things come together.

Then we recorded the *Spellbound* concerto for an album called *Hollywood Nightmares* in which we have some of John Williams's *Dracula* and *Jurassic Park*. Rózsa came to the recording of the *Spellbound* concerto. All these albums are conceived by me; it is not the producer who chooses the tracks—I choose the tracks, the shape and the concept of the records. The idea of what follows what.

The *Hollywood Nightmares* album is a sequel to *Hollywood Dreams*. Many of them are very beautiful nightmares. They have an attractive quality, as



well as a dangerous quality. A lot of music to nightmare movies is very beautiful, like *Vertigo*. There is a lot of highly passionate and sexual content.

YM: *Dracula* is in the same vein...

JM: With *Dracula*, we chose "Night Journeys" which is one of the most erotic scenes. In that case we had to restore it because no one could find the parts. John Williams was the one who suggested it. When I asked him if we could do some of *Dracula* he thought that would be fine and he suggested the "Night Journeys." Then no one could find the parts.

This is part of the whole dilemma of movie music. The studio owns the music, not the composer; therefore, the studio's responsibility is to keep the material and subsequently, they throw it out or they put it here or they put it there. John had a very difficult time making sure the music that is rented is correct. Many times I am allowed to borrow his own personal material to record and perform. He is very nice to me. When we recorded *E.T.*, it was John's own sets of parts. He is trying—and it is very difficult—to make sure that the publishers are actually renting the correct material.

Publishing rights is a very complicated business. It is a little bit like when Haydn was writing for Prince Esterhazy. I am sure that Prince Esterhazy paid for the Haydn music. If Universal pays John Williams to write a score, they have bought it. Most people think John Williams owns his music or Rózsa owns his music, but that is not true.

The *Hollywood Nightmares* album begins with *The Phantom of the Opera*, the silent film version. Just before they invented sound pictures, they made a full soundtrack to the old silent movie and they put in music and some speaking. So the record begins with the sound of a voice saying, "Don't be afraid, come through the mirror," and then the Hollywood Bowl Orchestra takes over—you go through the mirror, it is quite nice actually. Then we have the "Overture" to Max Steiner's *King Kong* which is a first-time recording; it was written for the world premiere to *King Kong*. Then we have the "Sacrifice" from *The Rite of Spring*, not only because it was used in *Fantasia*, but because it became the most influential nightmare music; and then *Jurassic Park*, with the peaceful main title music. Then *Vertigo*, with the nightmares of the flesh with the "Main Title" and the "Love Scene," which are just unbelievable. Then *Spellbound*.

Do you know there are two *Spellbound* concertos? The first *Spellbound* concerto is only 12-13 minutes long. Rózsa wrote a second *Spellbound* concerto for two pianists, it is the longer one. I was in Scotland in my last years as music director of the Opera and

I asked to see a score of the *Spellbound* concerto. I wasn't exactly sure what it was, there have been so many recordings of the concerto without the piano. Some of them are five minutes long, others eight, some have chorus. I just didn't know what it was. Chappell music in London sent me a score of the *Spellbound* concerto. I got this old piece of ring-bound score—it wasn't even published. I opened it up and it was completely written in pencil, except for the piano part which was in pen. I wondered if somebody had put in the entire piano part, which had been written out; the orchestrations was written in pencil over it and then on top of that there was red and blue pencil indicating cues. I thought, "What is this?" I called Tony Thomas asking him, "Tony, did Dr. Rózsa write in blue and red pencil when he conducted?" He said yes and I continued, "Because I think I have the manuscript of the *Spellbound* concerto, that for some reason is in the rental department of Chappell Music in London. I don't think I'll send it back to them, I'll bring it to Los Angeles!" It was in fact the actual, one and only manuscript of the *Spellbound* concerto.

Let me give you an idea of the whole problem of preservation. I am sure Rózsa was the last one to conduct it in London, in a performance in 1952 (who knows?) and he left it there with the material, and instead of returning it to New York, they returned it to London. While he was busy writing his next score...

YM: Thanks to Chappell Music for preserving it!

JM: Yes but actually I preserved it! Because I didn't send it back. Then Chappell Music wrote "You did not return the score!" and I said, "Yes and you are not getting it! I am giving it to the composer, you have the photocopies but the original should be with the composer! He can decide what to do with it." It is not that the music could be lost, they have many photocopies. Then Rózsa went to the studio for the recording of it and Stephen Hough, the English pianist, played the piano with Miklós Rózsa next to him in the wheelchair while I was conducting. Rózsa was very moved by this and when we did the last take of the ending, the red light was still on, but he is blind, so he could not see it.

When you finish a recording, the last note, everyone must be very, very quiet, but Rózsa didn't know this of course. When it was over, he said "Bravo!" and we kept it on the recording. So, on the *Hollywood Nightmares* record when you hear the very end of the *Spellbound* concerto, listen very carefully to the last speaker, you'll hear this old man, who is the composer. He says bravo. People at Philips said, "What is that? There seems to be someone saying bravo at the end of the *Spellbound* concerto, please remove it." And then I got another fax saying, "We all think it is not a very good idea." I said, "Are you out of your mind? It is a moment in history! The man is 87 years old, he won the Academy Award for this, he was present. Would you erase Puccini saying bravo at the end of *Turandot*? Would you erase Mozart? I mean, he is the composer, he is alive, he is there for the moment!" Everyone at Philips wanted it cut and I said, "I am sorry" and I put it in my liner notes that you can hear the composer—it was already being printed so they couldn't remove it anymore, so it is there. It is great and I am very pleased.

When you speak of Rózsa, Steiner, Korngold, Waxman, Newman, Herrmann, these guys were the ones who completely set the entire standard. Think of what Warner Bros. was like! You walked into the music building and that was the Steiner Office, and you walked upstairs and that was the Korngold

Office and there was Waxman. There was a time, the three of them were in the same building! Just picture that! And everyone spoke German, which is the other thing that no one can imagine!

YM: The directors were also coming from Germany!

JM: Yes, absolutely, and many of the members of the orchestras. What did they use their money for? They used their money to pay and bring over other Germans and Jews who were about to be killed by Hitler. They would sign the paper to say they would guarantee their livelihood in America and they would bring them to Hollywood. Every one of them used their weekly paychecks to keep people alive. *Schindler's List* is only one example. Every score that Steiner, Korngold, Waxman were writing was actually paying to keep thousands of people alive in America. Otherwise none were able to live. It was Korngold's *Adventures of Robin Hood* that saved his family's life. He was in Los Angeles when the Anschluss happened, looking at *Robin Hood*, and he was not going to write the music because he thought it was not appropriate. His younger son and his wife were with him. When Korngold's father called from Vienna to say "You cannot come home!" they smuggled his father and mother and elder son, Hans, out of Vienna and—slowly—other members of the family. Hans is still alive and he told me that he sat on the lap of a Nazi soldier in the train to Switzerland because there was no room. Hans is 70 years old and he clearly remembers. The audience in America doesn't think, when they see *Gone with the Wind*, that the music is anything except American music because it is in an American picture. When they see *The Bride of Frankenstein*, *Rebecca* or *The Philadelphia Story*, what could be more American than this film with Jimmy Stewart and Katharine Hepburn? They don't think of a German composer—Franz Waxman—who loved jazz in Berlin and was beaten by the Nazis, escaped and came to Hollywood. Because he always loved jazz as a German, he started writing jazzy scores in Hollywood! And the public said, "Oh, American music!" The jazz went to Berlin, young men loved that—he has to leave to save his life, he came to America and wrote jazzy, elegant scores. But you never think, for example with *A Place in the Sun* with Elizabeth Taylor: if you take it away from the visual element of scene—the very beautiful Elizabeth Taylor and Montgomery Clift—and you just listen to it, it is German music influenced by jazz, very much like Mahler and Bruckner.

YM: What are your favorites among your recent recordings?

JM: I think now, having discovered "Night Journeys" from *Dracula*, which is on my new record, I really enjoy it. I performed that live in Lisbon and it was enormously successful. I think there are a lot of treasures in John Williams's music that no one knows, because they are not part of the famous major pictures. People like you will know about that. I wouldn't have known the *Dracula* score except historically it is a John Williams *Dracula*, and because Varèse Sarabande did release the soundtrack and one is able to listen to it. That helped a bit, and when I called John he was very happy to have us do it. I have recorded some of Jerry Goldsmith's and John Barry's music; I did a little bit of *Dances with Wolves* and *The Omen* and I've just done some of *Body Heat*. When I go to new pictures I always listen to the scores; it's important to play for the audience brand-new music.

YM: What is your average number of album releases per year?

JM: We do three a year, which is a lot. We just released our eighth album, *Hollywood Nightmares*. We have a fifteen-CD contract with Philips and we have three in the can right now. I just make my records, I don't know what the other labels are doing. I sometimes hear that Erich Kunzel is making a Disney album or John Williams is making a Frank Sinatra album. In principle these records don't interest me personally to make. When Kunzel made a Puccini album, we were going to do a Puccini album and we decided simply not to fight. We did a Rodgers and Hammerstein Overtures album at the same time that Kunzel did a Rodgers and Hammerstein album. It didn't make any difference to anybody. His album was a series of medleys from some of the shows and we made a complete album of all the complete overtures.

That is the perfect example of the differences between us. We made what I consider a classic album, which is the complete overtures, the first time it has ever been done, from the first show to the last. It included unknown shows as well as famous shows. It is a complete collection as opposed to medleys of the biggest hits. You could argue that commercially, one will do better by just focusing on the hits. Because of my training as a professor, I understand how a classical collector thinks. I would much rather have the complete overtures of Rodgers and Hammerstein than medleys which I already know. These are the records I like to make and I am happy that I am allowed to make them. I am sure there are people within Philips who would say more music from *The Sound of Music*, more music from *South Pacific*! So I have been very fortunate that Philips is supportive. The biggest challenge is getting those records into the shops in Nice, Chicago, wherever and knowing the public knows where they are.

Our records do sell a great many; I don't know the exact numbers. They are better than most that deal with the same kind of repertory. We record them over a longer period of time, we have the most amazing quality orchestra, engineering. Hopefully the classical market people and the film-music collectors would buy the records. They do fall in between categories. That will become the challenge for the record sellers as well as the buyers. You cannot list our records under one composer, or the title of one movie. The people who buy the records seem to really love the records.

You have to understand how a record company works: Philips makes the record and makes them available to distributors who will buy a hundred thousand of *Carmina Burana* and five *Hollywood Dreams*. They cannot force them to buy them, and then they cannot force the individual record stores to sell them. They get 20 posters a month—they have to choose whose poster they are going to hang up, and why they chose this one over that one is hard to know. This is part of the dilemma and my attitude must be just to keep making the best records I can because the recordings will last forever. If it gets deleted for five years, for ten years, it will come back, they never go away. The tapes are always there and the quality of these recordings is so high—the technical achievement is so high—that I know they will always be there somehow. Since most of the recordings that I make include music that no one else has ever recorded—versions that are unique, original or restored—they are all documents in one way or the other. This orchestra is able to play the original arrangements of this music in a Hollywood studio and that makes them unique in the world; it is quite different from recording in Boston, in London or in Cincinnati. These are people who are part of the great tradition

of playing. Therefore, we are the Vienna Philharmonic of Hollywood. What Berlin is to Beethoven, we are to Miklós Rózsa, Steiner and John Williams. This is our territory, our kingdom. We are the right people to do it.

Stay tuned for the exciting cliffhanger continuation of Yann's lengthy discussion with John Mauceri.

Useful Non Sequitur Information Dept.

Decoding Milan's THE DEAD ZONE

by RANDALL ZASTROW

I find it frustrating when a much-anticipated CD is marred by poor editing, selection of material, bad track titles, etc. A couple of these problems plague Milan's *The Dead Zone*. What follows is a new order, with new (more descriptive) titles, to program into your CD player. This will produce a reasonably chronological listening, particularly evident on the transition from track 14 to 4; this is how it was in the film, and you'll probably never find a better example of Kamen's "half second of silence before the building blows up." Further observation of the score's nuances become possible with this order, such as the unity of tracks 12-15-9, illustrating the "Castle Rock Killer" sequences. Also, the electronic intro to track 1 does not belong there, but as an *overlay* to track 15, above.

This order is a compromise, due to that, and the fact that several other tracks have two distinct, mismatched cues within them. This is the case with tracks 7-8-6; part 2 of track 7 should precede track 5, while part 2 of track 8 should be placed after track 3. Track 6 is backwards; its second part should come before its first, as this second part is the "prelude" to the drowning vision (part 1). Whew! Since it is not really possible to program half a track, we must stick with whole numbers.

There is no main title in this listing; the only fitting track is #1, actually the end title, and placed there in this order. The first cue in this order is the first piece in the film, after the main title, as Johnny and Sarah exit the roller-coaster, on their way to meet destiny. If you must have a main title, program #1 twice. Secondly, I believe that track 16 ("The Balcony/Finale") was mostly cut from the film, except for a brief segment used for Johnny's final vision. Nevertheless, by restoring it we can see Kamen's intent: the orchestra reaches its most frenetic (which is saying a lot), timpani pounding and strings swirling, falling off with a tragic horn wail as Johnny drops to the floor. I've compared this with the second part of track 2 ("The Accident"), and it is similar, with the same strings, timpani, and short-burst horns, reaching a fever pitch, then suddenly veering off, punctuated by a crunching horn burst as Johnny's VW is pulverized with him in it. This particular form appears nowhere else in the score; this is musical symbolism: the opening and closing of a door.

There is one track on the CD that is not part of this order: 13. This appears to be an alternate (unused) take of track 4 ("1st Vision"), coupled with another brief rendition of the love theme, possibly also an alternate.

New Order Track # / Milan CD Track

1. (2) Last Date/The Accident
2. (14) 5 Years Gone/The Clinic
3. (4) 1st Vision/2nd Sight
4. (3) Hospital Vision
5. (10) Weizak Vision (WWII)
6. (5) Waited Long Enough/Reflection
7. (12) Cigarette Pack/Clues
8. (15) Gazebo/The Murder
9. (9) Killer at Home/Resolution
10. (7) Teaching/Unexpected Arrival
11. (6) Drowning Vision/Old Acquaintance
12. (8) Stillson Vision/Crying
13. (11) The Letter/Bus Journey
14. (16) The Balcony/Finale
15. (1) End Title

Try this program and you will hear more clearly what you probably already knew: that this is one great score. Other than the sequencing and track title problems, Milan's CD is a sterling product with awesome sound, far surpassing my "taped from the VCR" copy.

THE TEN BEST SCORES OF THE NINETIES

by JACK GORDON and LOUIS FRIEND

This is a list of some scores from the nineteen-nineties. We will go easy on them because, despite their shortcomings, they have quality. However, this batch pales in comparison to those written from 1970-76 (*Patton*, *The Omen*, *Jaws*, *The Wind and the Lion*, *The Taking of Pelham One Two Three*) and 1980-86 (*The Empire Strikes Back*, *Conan the Barbarian*, *Rambo: First Blood Part 2*, *Dragonslayer* and *Raiders of the Lost Ark*, to name just a few). Please take this into consideration if you are offended by any particular passage in our article. It is extremely difficult to pretend to hold some of these '90s scores in such a high regard when they don't really belong on a ten-best list.

Hopefully, the next four years will produce a few more candidates for this list. If not, we will say, "What a shitty decade," and hang our miserable heads in sadness.

1. Schindler's List (1993)

John Williams did not have to do much research in the field of Jewish music in order to score *Schindler's List*, because he is a smart genius. He also worked on arranging *Fiddler on the Roof* for his friends Topol and Norman Jewison. For his bearded comrade Steven, Williams created a truly beautiful work of art. His score flows seamlessly and sports several worthwhile themes. He deftly underscores Oscar Schindler's internal struggle as well as the overall atmosphere of the Holocaust, while throwing in motivic elements and harmonic changes that are pure John Williams. The "Remembrances" theme is far nicer than the main theme, but both are beautiful. Some of the B-themes are reminiscent of a more somber *Jane Eyre*. *Jane Eyre* is exquisite. (Williams's, not Herrmann's. Herrmann's is also exquisite.) We would like to see it but it is an old TV movie that rental stores do not carry. Though he does not work at a rental store, we are lucky we have FSM contributor John Walsh to tell us that *Schindler's List* is lifted from Chris Young's *The Dark Half*. If not for such foolish comments, the public might be fooled by John Walsh's maniacal ravings because they are masked by mildly intelligent usage of the English language. For those of you who haven't heard *The Dark Half*, don't waste your time for our sake, but *Schindler's List* sounds as much or more like "Oh Dreidel, dreidel, dreidel." We forgive you, John Walsh, because you are not as dangerous as some people from other hate groups (like Neo-Nazis) who also use intelligent language as a means of chicanery. And besides, as John Walsh knows, the only difference between a perfect fifth and a major third is a couple of shitty notes. *Schindler's List* is an excellent score, enhanced by Itzhak Perlman's noble playing, and ingeniously integrated into the film (especially the choral immolation work). Williams's work here is important on its own and as a piece of Holocaust history.



2. Alien³ (1992)

Alien³ is mixed poorly in the film, but as any *Empire Strikes Back* fan besides Irvin Kershner knows, a piece-of-shit mix does not indicate a piece-of-shit score, only a piece-of-shit director, not that Irvin Kershner is a piece of shit, because shit has feelings too. *Alien³* is probably the most innovative score of the '90s. It has influenced composers ranging from the respected Alan Silvestri to Patrick Doyle to James Newton Howard to Joel McNeely. Granted, some of the preceding composers are easier to influence than others, but Elliot Goldenthal has made a genuine short-term (for now) mark on film scoring in this decade. Unfortunately, record companies are making a bigger mark with their dollar-grossing song compilations that will make Ty Burr of *Entertainment Weekly* happy, but will also create another dead age in film-scoring history. David Fincher's dreary insult to the *Alien* trilogy is packed with premium Goldenthal, ranging from the rape scene with the screaming old-men music to numerous scenes featuring the most subtly brilliant use of electronics since the death of Jerry



MUSIC COMPOSED AND ORCHESTRATED BY ELLIOT GOLDENTHAL

Fielding (*Rambo* is good but not subtle). We insist that these electronic samplings psychologically represent the alien. This score was designed to take on the burden of sound effects, and Goldenthal obliged. But Fincher was so stressed and confused by the studio that he okayed the use of all kinds of sound effects which marred, buried and insulted Goldenthal's attempt to appease the fledgling director. Nonetheless, there are still brilliant moments you can hear in the film (the immolation theme and finale, the awesome wheeling horns in that fiery scene, and some dark choral work). Goldenthal's rising brass dissonance for Ripley rallying her bald friends provides some of the motivation lacking in most other aspects of the film's creation, particularly the fact that it was allowed to be shot. *Alien³* is not the landmark Goldsmith's *Alien* was, but it is certainly superior to Horner's *Aliens* (merely a composite of earlier, better Horner scores). Goldenthal's work here may be innovative just for the sake of being innovative (which people find fun) but that's great, as long as what you turn out and subject on people doesn't suck.

3. Falling Down (1993)

After Graeme Revell's score was trashed, James Newton Howard stepped in to lend his genius to *Falling Down*, the tragic Michael Douglas urban epic adventure. Howard's music gives a cutting realism to a movie that is already razor sharp by highlighting with great candor many of the disgusting problems with American society. The movie opens with Michael Douglas (D-Fens) trapped in a despicable traffic jam. As D-Fens notices the creepy everyday bullshit swarming around him, Howard engages his ingenious score, featuring bawling brass and guitar quarter-tone screams and tense percussive interruptions. When Douglas finally snaps and opens up his car door, the music fades into a simple sustained vibrating guitar, symbolizing both his release from sanity, and eventually his release from insanity (when we hear the same guitar after he is shot by Duvall). Wow! A score with cohesion! The score includes immense variation, from a sympathetic string elegy to a passage that uses a Mickey Rourke-porno-movie trumpet and still works. While there is no simple pervasive theme, many of Howard's motifs are quite intense, especially his *Planet of the Apes* piano material and his awesome percussion writing. Quick! Here is a joke. What kind of food does James Newton Howard like to eat? Fig Newtons! Howard cuts loose during the end sequence of the film, starting when Robert Duvall breaks into Douglas's house and stumbles around. That tracking shot of Douglas jogging across the bridge is fantastic, with Howard's schizophrenic strings, pounding xylophone thing and snarling brass doing it justice. Hell, it's the music that makes it what it is. James Newton Howard covers a lot more ground in this score than he has in any other. Unfortunately, it was not economically viable for an album release, so we have to put on the laserdisc if we want to try to hear it. If you don't have a laserdisc player, John Walsh will copy it for you.



4. Basic Instinct (1992)

Basic Instinct spawned the Jerry Goldsmith sound of the '90s, a sound that has been mimicked by many composers, a sound that has not gotten any better than it was in *Basic Instinct*, a sound that Goldsmith is only now beginning to escape, and most importantly, a sound that Lukas Kendall has analyzed with phrases like "Wheee-Wheee-Wheee-Bomp," and "Wheee-Wheee-Wheee-Bomp-Bomp." Paul Verhoeven's sexual tyrannosaurus of a movie is packed wall-to-wall with lesbians, silicon, bondage, and bullshit. But it is Goldsmith's music (aside from the performances by Michael Douglas, Bob Bottin, and Sharon Stone's vagina) that is of importance here. Goldsmith's main title, a simple and queer piece, begins to set the mood of Verhoeven's well-edited breastfest. But it is the brilliant action music that makes this stand out as Goldsmith's best of the '90s. It is frantic and severely entertaining with its 7/8-3/4-3/4 alternating patterns, blasting horns, and ranting strings. There are four excellent pieces in the score: "Night Life," "The Games are Over," "Roxy Loses," and "An Unending Story." The angry trumpet, Michael Douglas-walking-up-the-stairs music is really charged. It's too bad the music where you see the ice pick under the bed was altered for the movie since it is better on the disc. By the way, wasn't that a neat feeling when the movie went black in the theater and you thought it was over and gee, it sucked, but then it came back on real fast to



make sure all the idiots knew Sharon Stone was the ice-pick princess and then it went away again to Goldsmith's brass hits, and it still sucked?

5. Tombstone (1993)

After a scheduling conflict, Jerry Goldsmith did the music-world a favor by recommending Bruce Broughton to score *Tombstone* in his place. Bruce would seem like a strange choice for Jerry since Broughton's *Silverado* western style is almost completely opposite to Goldsmith's western approach. But Goldsmith, judging by his work, is a man who loves wondrous diversity. Broughton's score for *Tombstone* has, with time, surpassed *Silverado* in our annals of greatness. Yes, *Tombstone* has a dark edge to it, and with the exception of the sub-par love material (suited to the sub-par, fat, hideous, beaver-faced Dana Delany) it is thematically strong and interestingly developed. The love theme works well only when it is used polytonally (when Morgan dies and Wyatt cries in the rain). The main theme is exceptionally strong in many different guises. *Tombstone* is a much more consistent score than either *Young Guns 2* or *Wyatt Earp* (the runner-up '90s westerns). It improves with each listening, as does Kevin Jarrre's script. *Wyatt Earp* has some more personal pieces, but its stilted, clodding main theme does not hold up very long. *Young Guns 2* is at times brilliant but at too many other times embarrassing. Broughton's emphatic development of his themes and his strong action passages (like "Finishing It" and the Goldsmith-influenced "Wyatt's Revenge") make *Tombstone* a fine achievement, even though it is somewhat conventional and Lukas hates it. [I actually haven't given it much thought. -LK]



6. JFK (1991)

JFK, John Williams's second score for Oliver Stone, is built on a moving memorial anthem for Kennedy. Williams selects a solo trumpet accompanied by a snare drum to open the score. The theme is then taken over by strings and horns. Yes. Much of the orchestral flavor is paralleled in *Born on the 4th of July*. Oliver Stone paced *Born on the 4th* very poorly and used the music too repetitively (as he overused the Barber Adagio in *Platoon*) but in *JFK*, Williams's music is allowed to be more varied and interesting. *JFK* is an inspiring score, but it is the brooding conspirators' material that has really influenced writing in the '90s. The low piano and clicking thing have found their way into scores including *The Firm*, *Under Siege*, *Lethal Weapon 3* (without clicking), *Sneakers*, *The Usual Suspects*, and *CopyCat*, the movie where Sigourney Weaver has to sit down all the time so Holly Hunter doesn't look like the ugly Southern midget she is. The conspirators' theme is better in *JFK* than in *Jurassic Park*, but strangely enough it's pretty damn good in *Sneakers*, James Horner's best score of the '90s. *JFK*'s assassination music is correctly creeping, punctuated by rhythmic brass dissonance passages. We deduce that John Williams did not like Richard Nixon as much as he liked *JFK* because aside from the preview track (that isn't even in the movie) his score for *Nixon* is all too meandering and less than inspired. Hello Chris Young! We know what John Williams was thinking when he wrote *Nixon* because we are an intuitive people. Perhaps when Williams looked at that painting of Kennedy, he saw what he wanted to be, and when he looked at Nixon, he saw what he was, a smart genius. So, he became overconfident and said to himself "I am a genius," and put forth a sub-par effort.



7. The Shawshank Redemption (1994)

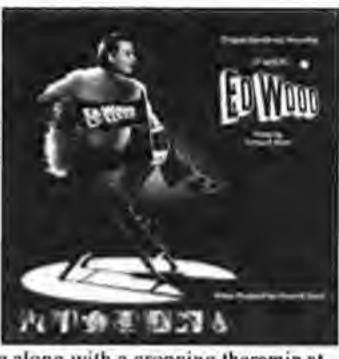
Thomas Newman is one of a few current composers who can get his points across in a given scene. His simplistic (but harmonically interesting) style enables him to sneak his work by ignorant directors who are pleased that Newman's music appears nonchalant, brooding and subdued. *Shawshank*'s score effectively captures the varying moods set by the film, ranging from hope to desperation to sodomy. The isolation motif (based on a



four-note low-string ostinato and accompanied thematically by high strings) is highly reminiscent of James Newton Howard's *The Fugitive*, but Newman's take is more moving. When we saw *Shawshank* we first realized how good it actually was when we got to the sweeping overhead shot of the prison accompanied by this perfectly scored piece. The "Shawshank beer on the roof with happy strings" theme (evoking fond memories of the engine-room music from *The Sand Pebbles*) and "Brooks's pensive piano theme" are also very good, and "And that right soon," when the Warden discovers Robbins's tunnel, is one of many entertaining moments. Do you know why these themes are good? Because we say they are. There is, by the way, one horrific problem with the CD itself. On it, that cursed disc, the listener shall take note that the most vital moment in the score (in "The Shawshank Redemption" track, when Andy reaches up to the sky while getting rained on and highlighted with lightning so we can see him at night) has been altered for the film! On the disc, it is triumphant and wonderful, a release... finally an escape from the gloom and incarceration of Shawshank prison. But in the movie itself, it is a toned-down version, lacking the powerful horn line on the disc. Had we never heard this disc, we would have tolerated the let-down and blamed Thomas Newman. But now, because of the knowledge contained on this disc, every time we see that scene, we must remember that Frank Darabont or some producer went up to Thomas Newman and said with conviction, "It's just too epic," and then walked away scratching his own ass. Or, perhaps Thomas Newman changed it himself. But we will give him the benefit of the doubt because we are a forgiving people.

8. Ed Wood (1994)

Though filmed in black and white, *Ed Wood* should not really be on this list. Howard Shore's score is brilliant as an homage to the old Hans J. Salter horror scores. But, an homage to something bad is seldom good in and of itself. Still, Howard Shore does his job and captures the ludicrous feel he set out for, and his efforts complement the film *Ed Wood* very well. The opening titles are very amusing, featuring marauding brass accompanied by pretty bongos. The creepy ostinato is awful, perfectly awful, bouncing along with a crooning theremin at the lead. Shore's more personal touches include some elegiac string writing (and a Tchaikovsky "Swan Lake" reference) to underscore the touching relationship between Ed Wood and Bela Lugosi. Overall, Shore's effort is all in good fun, but his music has some difficulty standing on its own for a long period of time. Once again, a big-time homage can have its limitations. The most beautifully created painting of steaming shit with flies and corn (with great shading and color scheme) is still just a painting of feces, and though we are a bit eccentric, we will not hang such a painting over our fireplace. That is why we will glorify Howard Shore's effort, but not his score.



9. Disclosure (1994)

If Lukas had told us a few months ago that we would be putting *Disclosure* on this list, we would have said, "No... that's not true... that's impossible." However, having seen the movie over 15 times on cable this summer, we have come to appreciate Morricone's ridiculously bad score. How can a ridiculously bad score be on a ten-best list, you ask? Here is how. *Disclosure* is funny. Laughing is good for the soul. The elevator music during the opening titles is pretty lame, but that is not important right now. The main *Disclosure* motif is the bouncy, cyber-creeping beat with a slow moving theme jumping up and down, one note per strong beat of a triple meter. It's all over the score, so we've heard it enough to know that its amusing properties have adequate staying power (we do not know about the staying power on the CD because we do not have it). Even more hysterical is the "happy Michael Douglas getting the important tape on the ferry" theme, a joke so funny that Ennio could not help but to use it again during the finale (when Michael Douglas pays his respects to Demi Moore), a scene that would most certainly have been scored seriously and programmatically by virtually any other composer. Ennio deserves a lot of credit for coming up with such funny material. One can only wonder whether he intended it to be so funny. If he did, he should have scored more comedies in his career. There are, however, moments in this score that are less than spectacu-



lar, such as the appearance of the virtual reality hallway, accompanied by a mess of sustained brass dissonance reminiscent of *In the Line of Fire*. By the way, we did not include this score just to honor an aging Morricone. We could not agree on anything else. Did you notice that there are three Michael Douglas movies on this list, all by different composers? Here is a secret. Michael Douglas's women in *Falling Down*, *Basic Instinct*, and *Fatal Attraction* are all named Beth! Isn't that a great secret? You are now glad you have spent the time reading this article.

10. *Seven* (1995)

Seven is not on this list simply because Kevin Spacey is god. Howard Shore's score is a wonderfully unsettling work, a dreary masterpiece. His music brilliantly complements David Fincher's dark commentary on the seven deadly sins. The lethargic Morgan Freeman strings add weight to his character's plight, and the chase scene is loaded with lovely brass convulsions. Atonal throughout, the score captures just the right amount of despair, the same way Fincher's use of darkness hangs over the audience until the end of the film. And this brings about our



only real criticism of the score (aside from the fact that it sucks on its own), that the music does not acknowledge the sunlight in any way. Now when it comes to sunlight, we get pretty defensive because we are a people sustained by the glorious light of the sun. It's almost as if Howard Shore didn't realize that the finale was the only scene shot on a sunny day to be ironic. It was a sunny day because it was the day of Kevin Spacey's mighty victory. Though Shore could have chosen more triumphant music for this scene, his wicked brass grunts create a great mood during the final "Oh—he didn't know" dialogue. Right now, we will go watch the final scene of *Seven* while playing the end of *Big* on our CD player. It will be funny like *Disclosure*. And as Seth Brundle once said, "Okay, if not you... if you're too chickenshit to be a member of the dynamic duo club, great. I'll find someone else who can keep up with me."

Because we do not believe in naming honorable mentions or runner-up awards, *Total Recall*, *Young Guns 2*, *Silence of the Lambs*, and the land-rush track from *Far and Away* will not be included in this article.

We have had a wonderful week writing this article and we owe it all to one kind and wonderful person, the best person for the job. And that person is... Lukas Kendall. Let's all give Lukas Kendall a nice big round of applause. But don't forget, despite what he may indicate, the views expressed in this article are entirely his own. Direct any criticism towards him, for we are really phigments of his own sick imagination. Don't you feel silly getting upset over the comments of people who don't even exist? [I didn't write this article. -LK] *

SOUNDTRACK ALBUM ODDITIES: PART VI L - CDs vs. LPs

by ANDREW A. LEWANDOWSKI

We continue our review of differences between LPs and CDs. Send any corrections to the author at 1910 Murray Ave, South Plainfield NJ 07080-4713.

Sahara: The Ennio Morricone score to this desert romance was released in the U.S. on Varèse Sarabande STV 81211 with 17 selections totaling 43:09. The French release (Red Bus 206201) has 19 bands totaling 48:15. The U.S. CD release, on Intrada MAF 7047D, has 20 selections totaling 64:07. Since the titles on the CD and LPs do not all correspond, it is difficult to give an exact accounting of the additional tracks. (For a more detailed discussion on the LPs, see my article in *FSM* #46/47.)

Secret Agent/The Saint: Edwin Astley's scores to these 1960s British TV shows starring Patrick McGoohan and Roger Moore were originally released in part (6 tracks each) in 1965 on an RCA LP titled *Secret Agent Meets the Saint* (LPM/LSP 3467). The following year more complete versions (12 tracks each) were released on RCA Victor LPM/LSP 3630 and LPM/LSP 3631 respectively. In 1992 a limited-edition reissue CD (Retrosound R-1007-CD) containing both scores was released in England. The CD contained Johnny Rivers' hit vocal of "Secret Agent Man" in addition to the original 12 tracks from the LP. However, this was done at the expense of a selection titled "Halo" (2:02) from *The Saint*. This selection appears on the two LPs containing music from this series. The CD also contains 3 bonus tracks which are not documented. The first bonus track is a real surprise: total silence for 3:47. The second track is Laurie Johnson's main theme from the popular '60s British TV series, *The Avengers* (2:17). The third track is another Johnson composition titled "Minor Bossa Nova" (2:34). Both selections are from the 1966 Hanna Barbera LP, *The Avengers* (HBR 8506/HST 9506).

The Shooting Party: The John Scott score to this British drama was released as a U.S. LP by Varèse Sarabande (STV 81235) with 14 tracks of music. The score was reissued on CD on Scott's own label, JOS (JSCD 113), with 18 tracks. The additional tracks are: "Dinner at Nettleby" (2:16), "Signs in the Fire" (0:43), "The Poacher" (1:32) and "The Final Day" (0:56). The tracks titled "The Letter," "The Philosopher" and "Spanish Dance" are shorter on the CD than on the LP (1:11 vs. 2:43, 1:08 vs. 1:29, and 2:36 vs. 2:47 respectively). To help fill

out the CD Scott has included nearly 15 minutes of music from the score of the Hugh Hudson documentary, *Birds and Planes*.

Silverado: Bruce Broughton's classic-style western score was originally released in the U.S. on a Geffen LP (GHS 24080) with 9 selections. The U.S. CD reissue (Intrada MAF 7035D) contains 12 tracks; new are: "To Turley" (2:43), "This Oughta Do" (4:51) and "Slick, Then McKendrick" (4:03).

Sodom and Gomorrah: Miklós Rózsa's score to this biblical epic was released in the U.S. in 1963 on an RCA LP (LOC/LSO-1076) with 15 selections (41:52). In 1979 this album was reissued in stereo in Japan (RCA CR-10023). In the same year Citadel Records released 9 music tracks (16:19) as part of the *Film Music - Miklós Rózsa* LP (CT-MR-1) which did not appear on the previous albums. In 1982 the album was again reissued in Italy (RCA NL43755). In 1987 a 2LP set was released in Italy on the Legend label (DLD 1-2) with 44 selections (95:01), the most complete release of this score. In 1990 a U.S. CD was released on the Cambria label (CD-1050); it was recorded in mono and contained 23 selections totaling 64:34.

The Spirit of St. Louis: The differences in the RCA (LPM-1472) and Entr'acte (ERS 6507ST) LP releases of this Franz Waxman score were documented in this column in *FSM* #38 (October, 1993). In 1989 Varèse Sarabande released a CD (VSD-5212) which incorporated all the music from the two LP releases and added two more tracks: "St. Christopher" (0:41) and "Rolling Out" (5:24). On the Entr'acte LP the selection "The Old Jenny/Barnstorming" runs for 3:20 whereas on the CD it is broken down into two separate selections of 1:27 and 2:37 respectively. Also, the track titled "Ireland" is shorter than on the Entr'acte LP but longer than on the RCA LP (4:08 vs. 4:35 vs. 3:49).

Supergirl: Jerry Goldsmith's score to this superheroine flick was originally released in the U.S. on LP in 1984 by Varèse Sarabande (STV 81231) with 14 selections totaling 39:39. It was reissued on CD (Varèse Sarabande VCD 47218) in 1986. In 1993 a new reissue CD (Silva America SSD 1025) was released with 23 selections totaling 77:41. This new CD contains two alternate tracks that differ from the same tracks on the previous Varèse recordings.

"Main Title/Argo City" (3:15) is a bit slower than previously and "The Monster Storm" (2:55) contains more electronic effects. The new selections are "Argo City Mall" (0:56), "The Journey Begins" (1:12), "Chicago Lights/Street Attack" (2:23), "The Superman Poster" (0:52), "Ethan Spellbound" (2:13), "Flying Ballet - Alternate Version" (2:13), "The Map - Alternate Version" (1:13), "First Kiss" (1:40), "The Phantom Zone" (3:42) and "The Final Showdown & Victory/End Title - Short Version" (12:10). Of the Silva track titled "Where Is She/The Monster Bumper Cars" (2:57), on the Varèse CD "Where Is She" (1:05) appears as its own track, and "The Monster Bumper Cars" appears as "9M-3" (1:41, actually the recording slate number). The Silva "End Title" is also longer (6:05 vs. 4:05).

Superman: The Movie: John Williams's score to Richard Donner's epic about the Man of Steel was released in 1978 as a 2LP set with a gatefold cover (Warner Bros. 2BSK-3257). It contained 16 bands. In 1989 a single-CD was released in the U.S. (Warner Bros. 3257-2) and Great Britain (TIS 3257-2), containing all the music from the LP except for two selections: "Growing Up" (1:52) and "Lex Luthor's Lair" (2:33). In 1990 the score was again released on CD (Warner Bros. WPCP-3859) in Japan, containing all the cues found on the original LPs.

La Tarantola dal ventre nero (aka The Black Belly of the Tarantula): This Ennio Morricone score was released in the U.S. on a Cerberus LP (CEM-S 0116) with 6 bands of music. The CD reissue on CAM (CSE 056, along with *I Malamondo*) contained two additional cuts: "Buio Psichedelico" (4:07) and "Un Uomo si e' Dimesso" (3:00). The LP also contains timing errors on the cover and label. The timings on the selections "Pisicosi Ossessiva" (4:07) and "In the Ultimate Stanza" (3:08) should read 3:05 and 3:40, respectively.

Touch of Evil: Henry Mancini's score to this Orson Welles late-noir masterpiece was released in 1958. A discussion of the original Challenge LP and the subsequent reissues appeared in *FSM* #38. The latest LP release was the 1979 Citadel album (CT 7016) with 19 bands of music. In 1993 Varèse Sarabande issued a CD (VSD-5414) containing all the selections in the Citadel release plus one additional cue titled "Susan" (2:19).

To Be Continued...

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The cover features a dark, abstract background with diagonal stripes. The title "LONE EAGLE PUBLISHING" is at the top, followed by "FILM COMPOSERS GUIDE" in large white letters. Below that is "3rd EDITION". In the center is a small illustration of a smiling eagle with musical notes around it. At the bottom left is the publisher's logo: "LONE EAGLE" above a stylized eagle silhouette. To the right is a quote from "The Studio City Club": "Complete bibliographies of every film composer who ever composed, died or alive, with a film/composer cross-index. A fantastic reference book." —THE STUDIO CITY CLUB. Another quote on the right says: "Current and comprehensive. A treasure trove for film music aficionados as well as movie makers or researchers seeking to contact film composers or compile a list of credits. International in scope. An absolute delight." —SUSAN WALTERS.

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THOMAS NEWMAN'S THE PLAYER

Interview/Analysis by DOUG ADAMS

DA: We'll move over to *The Player* stuff. Again, we're just trying to analyze the whole score and how it works.

TN: Wow, that's cool. That's a good movie to do that to, I'll bet.

Robert Altman has described his 1992 film, *The Player*, as an essay, its sardonic thesis being: Hollywood cutthroats can get away with murder—literally. The story centers around Griffin Mill (Tim Robbins), a movie-studio hotshot who spends his days listening to writers pitch their ideas and then deciding who'll get the production green light. ["Spoilers" ahead. You may want to rent the movie first. -LK] Soon, Mill begins receiving death threats from, he believes, a disgruntled writer whom he "forgot" to call back. He pays the writer a visit and is received less than warmly. They argue, Mill is accidentally pushed over, and in a fit of rage he beats the scribe and leaves him to drown in a shallow puddle. As Mill returns to work he finds that the threats haven't stopped—he killed the wrong man. The rest of the film revolves around Mill's attempts to woo his victim's girlfriend, June Gudmundsdottir (Greta Scacchi), the wheeling and dealing behind the creation of truly prosaic movies, and Mill's eventual sidestep of the murder charges. At the film's conclusion Mill receives a call from the true author of the threats. He has turned Griffin's story into a screenplay and if Mill agrees to produce it, the author will keep quiet about the murder. Mill is understandably intrigued and agrees to produce this movie, entitled *The Player*—the film we've just seen.

For his composer on this project Robert Altman chose Thomas Newman, though his decision was most likely historically rather than musically motivated. That is to say, if you're going to make a film about Hollywood and the movies, you would do well to have a Newman doing the score. Thomas Newman says, "I guess Altman was interested in meeting with me, not because he had heard a lot of my music [but because], to a certain degree, it made sense for him to hire someone like me because of the legacy of my family. Cast a film composer to be a film composer who has somewhat of a family history in the business." Whatever the circumstances, Newman got the call and sat down with the director to spot the film. "I saw the movie in a room with Altman, I think close to the first assembly, and I was just blown away by it. I thought, 'How am I not going to make this a worse movie?' because I was so genuinely impressed. And of course, it's the great Robert Altman, and that's somewhat intimidating."

"So far, it's got about the highest degree of irony of any movie I've ever worked on. It does slice. I find myself saying it's like a razor cut. You see the blood before you feel the pain. Altman used to think that people liked [*The Player*] because they liked bad movies, and there was a bad movie inside of *The Player*. It was the whole executive-being-stalked thing. I don't know what I thought about that because I found it kind of thrilling. I remember

thinking when Griffin Mill finally finds the name of the writer and he gets in his car and he's looking at the flashbulbs going off in the house, 'Wow, how did we get here? This is pretty interesting.' And, yeah, he is in his own movie.

"So, I guess I began by wanting to be as clever as Altman, and most of my early efforts were not clever enough." Newman's first attempts included "some weird kind of the baritone, ukulele, clarinet ideas... Some saxophone things. You know, the idea of what's Hollywood now and how does it relate to Hollywood of the '40s? There used to be a scene at [resort] Two Bunch Palms where there was a real film-noir feeling. And I wrote an old-style Hollywood melody that I really liked, but it's like attrition... a lot of these ideas were falling away like so many rotten apples off the tree. When you saw a lot of those [movie] posters [on the executives' walls], I think there was talk of taking some of these old movie themes, and could we work them into the posters and really make this movie filled with musical references?" (Remnants of this idea show up in a couple of scene changes where the camera zooms in on the posters and the score employs a more traditional orchestral crescendo.) "And finally, Altman had left for New York and I was given some final words of wisdom in terms of where the music was to go and then let free. By the time it got down to the doing of the task, I felt fairly bleak."

Obviously, Newman would eventually find his path into the film. Altman and writer Michael Tolkin had conceived *The Player* as an unapologetically cinematic work. It was a high-class film with pretensions to movie clichés. Mill doesn't just scrape by the long arm of the law, he dramatically averts it with just enough flair and panache to rub the detectives' noses in it. He not only wins the girl, he claims a virtuous and doting mystery woman. His hilariously vapid opus, *Habeas Corpus*—which he originally rushed into production so as to place the blame of mediocrity on a rival exec—is a success, and Mill is being given credit. However, it is in the ever-present dark subtext to the film that Newman's score plants its flag. These producers are not artists, they're shifty businessmen and their glimmering, lucrative business is, in reality, in a state of artistic decay. Newman's melodies are attractive and approachable, but sparse. There are relatively few melodic hooks on which to hang. The majority of the score is textural and ambient, ripe with source-obscured, processed electronics (the main exceptions being the aforementioned orchestral scene changes and the film's finale, to be discussed later). The atmospheric music creates a weave of frangible colors and jagged, tactile lines, the result being, Altman's movie-movie is muted under the veil of the score while the bristling subtext is amplified.

We've all seen Hollywood before, but mainly from a movie-goer's perspective—the money, the glorious excess, the surgically perfect smiles. But, *The Player* is also about the rotted teeth behind the caps. The main characters in this film see right through Hollywood's sheen even if they don't usu-



ally admit it. Theirs is Hollywood from the burnt-out and egocentric insider's view. Watch Mill at the gala dinner proclaiming that "movies are art now more than ever." He doesn't really treat movies as art, they're just a job. It's all commerce to him, but he knows how Hollywood is widely perceived, both because of and despite people like him.

Altman did not envision his setting as conversely bad or good, it is both at all times—image and reality are equally as important here. Newman brings this quality to the fore and helps to refine it by creating music that is both approachable and off-kilter. Generally, the music consists of unorthodox combinations of elements, the foremost of which is very immediate, be it a straightforward melody, a familiar instrument, or a kinetic rhythmic sense. This immediate element draws us into the music where we find, upon closer examination, that things are not what they initially appeared to be. This is not to say that the non-immediate portions are somehow unilaterally off-putting. These sections eschew any real categorization, suffice to say that they are quintessential Thomas Newman. Yet, most of the music in *The Player* scores the darker, more mysterious scenes and, as Newman concedes, the music would seem to darken by association. Nevertheless, couple this enigmatic music with the film's two-sided characters and setting and we've got a score that is highlighting and punctuating the film's architectural duality.

That duality is particularly present in the lilting main theme. Newman recalls, "I remember when I found the theme I thought, 'Oh! Well, this is good.' It had a feeling to it and the feeling seemed like it could blend [with the film]. It didn't feel like it was trying to comment at all. It seemed like it was just some weird, cross-eyed waltz." The unmitigated theme consists of an alternation between nervous piano phrases and the twisting waltz melody, but originally the waltz was unaccompanied. During his attempts to expand on the line Newman found, quite by accident, the piano figures: "I remember I wrote this melody at the piano and then I went into my studio room and, just because I wanted to dress it up with colors, I put the melody in the computer and started messing around on the piano. Then I thought, 'Why don't I try to sample some of the piano phrases that I've actually used to accompany this melody?' And lo and behold, I did that and I found this little piano answer to this melody." Both of these thematic ideas are based on basic, accessible lydian scales, making them immediately attractive to the ear. However, layered behind these phrases are odd textural statements on clay marimba, struck water bottles, and prepared guitar among other non-traditional instruments. The theme be-



Left: Composer Thomas Newman. Right: Tim Robbins as studio exec Griffin Mill, and Greta Scacchi as mystery woman June Gudmundsdottir.

comes a musical counterpart for the Hollywood of *The Player*, as well as indicative of the executives' characters—outwardly showy, inwardly turbulent. A theme supporting only one of these two attitudes could have portrayed Mill as an unfortunate Hollywood martyr or a black-hearted scoundrel, but here there's more depth (or, at least as much as a score can push a character in this direction). With Newman, Mill is three-dimensional—even if his depth is his moral ambiguity.

At times, Newman will break the piano and waltz lines apart. The piano melody accompanies almost every appearance of the death-threat post cards (how the author contacts Mill), its jaunty syncopation seemingly taunting Griffin Mill. The waltz melody is heard by itself as the end credits music for Mill's *Habeas Corpus*. Newman says, "I thought, 'What if I score [this theme] traditionally, orchestrally for the movie within a movie and that's going to be the End Title?'" After Tim Robbins leaves the *Habeas* screening, he gets the call about producing his *The Player*. Having sealed the deal, he heads home and, in the most ostentatious manner, embraces his new love, the now pregnant June. Altman is thumbing his nose at Hollywood tradition by giving his film the typical overblown Hollywood finale, albeit a subversive one surrounding an unrepentant murderer and his victim's lover. Thomas Newman again scores this scene with a traditional version of the waltz theme, turning a mirror to *Habeas Corpus'* too-happy ending. Here, Newman is psychologically setting us a step apart from the events in three ways. First, by subconsciously tying this scene to *Habeas*' tacked-on ending, second by scoring purposely larger than life, and third by scoring incongruously. Previous to this point, the score has been minimal and subdued, allowing the actors to carry the majority of the dramatic weight. This final cue steps directly into the line of our consciousness with a previously unheard orchestral dressing (remember, the first appearance of this music is, technically, source music). As a result, we are no longer mentally connected with Griffin and June. We've been pulled out of the sound world we've associated with *The Player* for the past two hours; it's as if we're now watching the events from afar. These are now cardboard Mr. and Mrs. John Does engaged in an impassioned clinch. The film's acrimonious subtext has been so deeply repressed that the scene becomes sarcastic by virtue of its absence.

In order to accomplish this satirical trick, Newman

needed to find a melody which would work both in the prickly, dark-side-of-Hollywood scenes and the grandiose, surging finale. "I thought, 'Wouldn't that be a fun thing to start off with a weird melody that you could actually turn to be very traditional?' And that was a thrilling idea. Also, I might say, fairly obvious in a way. In retrospect it seemed obvious. You know you end the movie with the big Hollywood finish. But, until I found a melody that worked in the earlier moments, it was a daunting task. Probably the trick was finding something that worked for the character of the movie, less so the end. The end was always going to be the big Hollywood finish. It could be what it was going to be even if it wasn't related. It was wonderful that I could find a way of taking an odd theme and making it traditional. That was the fun thing." This waltz ends up almost as theme developed backwards. It finds its roots in the last scene of the film while all the variations and their augmented complexity precede this.

Newman also draws the audience into the film's duality through stylistic references. Jazzy lines for saxophones and clarinets are employed, but they're allowed to improvise freely (without any obvious harmonic implications) and incorporate unconventional performance techniques. Solos take on a great Benny Goodman-with-a-gun-to-his-head sound. They're trying to be cool, but threaten to spin out of control at any second. Pizzicato string bass also hints at walking bass lines in terse, truncated statements. These stylish jazz elements can be seen to reflect Hollywood's surface level suaveness and hipper-than-thou attitude, while the the refusal of the lines to conform to our expectations and their unsettled nature suggests an underlying insecurity. The characters are so busy convincing the world that they are refined that they've failed to convince themselves. They've declared themselves the high priests of culture, and they're so afraid to show any weakness, they're falling apart from the inside out.

Much of the unsettled nature of this jazz music is derived from the fact that it too is, essentially, non-melodic. It is conceived as Stockhausen or Varèse-like sound masses: blocks of aural combinations in which the inner machinations hold the true identity as opposed to any grand scheme or rate of harmonic change. Newman says of texture-based music, "If you want to explore inside textures, that rate of harmonic change has to slow down so that you're in one place long enough to see textural change take place. Like 'Six Inches of Dirty Water,' I mean that

just stays in C-sharp [minor]. I don't think it goes anywhere but C-sharp. But, it allows you, if you want to, to pay attention to some of those gestures in terms of how they're moving. In a way, it's telling the ear where to focus. If the harmonies don't change, then the ear is going to go towards the smaller textures. It depends on how microscopic you're being. I guess on that level I would say this is a pretty microcosmic score. It's a score about the little ideas and less about the big ideas."

Also present is the "Icy Theme" which is usually associated with the emotional aloofness and mysteriousness present in Griffin and June's relationship. This relationship is treated delicately by Altman. We're never exactly sure what their attraction is to each other, but we know that it's all based on lies anyway. Griffin secretly killed June's live-in lover, June isn't really from Iceland. Newman's "Icy" scoring is definitely not passionate. It swirls around in circles without really committing to any one specific direction—just like this couple. "That was a piece of piano music that I just totally improvised. I just went down one day and it was a much longer improvisation that I had done that I put into that area of the movie and thought, 'Wow, this is good. I wonder if I can come up on it,' and there's a moment where you can actually hear the piano kind of fade up. That was just a kind of one-through thing."

The jazzy and "Icy" musical moments are heard in situations where characters are in control—when, no matter what their true emotions are, they are able to put up professional (read/hear: cool in both senses of the word) fronts. However, there are certain times during the film where Mill is presented with situations which cause him to drop his professional callousness and react genuinely. For example, when he loses his temper and beats the writer, or his panic upon finding a rattle snake has been set free inside his car, or when he and June have their first romantic encounter at the resort. In each of these instances Newman crafts a percussion-based texture which is "like the eyes going all white or something. That's the feeling that it gave me." Each of these cues is musically independent of the others (save for similar material in scenes relating to the writer's death), but they all come from a rhythmic-based origin. "Rhythm is some kind of inclination and it's much paler going than it is with harmony and melody. Ironically, a lot of directors like rhythm for just that reason. It says less. At the same time there's a real frozen [feeling] and by frozen I don't mean music in the 'icy' analogy world as

much as it's not moving—things are frozen in a moment. It's like standing perfectly still, or maybe it's water dripping off something that's not moving. And, as I said, it goes back to the kind of feeling that there are no pupils in your eyes; it's just all white there. It's like, 'What next?' Much of this percussive music is derived from electronic sources as well as a unique, improvisatory style of drum-set playing. "I worked with Harvey Mason on drums and that was interesting because he kind of over-dubbed drums to grooves I already had. So, he felt much more inclined to drum freely as opposed to drum skeletally, as if he was the backbone. It was a kind of filigreed drumming." Mason's work again leans towards the deconstruction of popular musics, akin to the jazzy sax and clarinet statements.

It's interesting to note, though mainly coincidental, that the "in control" textures are reminiscent of iciness (in one way or another) while the "out of control" music sounds vaguely like water dripping—opposite concepts for opposite conditions. Did this dripping or melting represent the removal of the characters' controlled professionalism, revealing a truer nature? "Altman used to refer to it as a water-dripping sound. It's always funny when people say that. In a way it's a little bit demeaning because, wow, it's this sample of a tuned piano and this and that and, [dumb guy voice] 'It's water dripping.' I say that only because this is how things come out... it's just interesting. Again, it's the poetry of your idea versus how it comes off. It's just fascinating."

The poetry of the bell-like melting sounds was their elaborate development. "I remember when my piano tuner was here [in the studio]; I was in the other room, but I had mics set up on my piano and he had those rubber wedges in the piano [which make it possible to tune one string]. He was tuning a very high note and it was such that he would go [singing]: 'note, note, note...' like that, and then lifted the wedge so it went from this very bell-like sound to a more pianistic sound. And I remember thinking, 'Wow, that's interesting,' and I made a sample of it. Then for this piece, 'Six Inches of Dirty Water,' I took the sample and just messed around with it and created a piece which sounds very bell-like but is, in actuality, inspired by a single string of a piano as it was being tuned, which always struck me as kind of a nice thing. No one else seems to really get that. It's always like, 'Oh yeah, those bell things.'"

Other sonorities had other origins. "I was doing some violin sampling and various processing of the violin. I work with this percussionist, Mike Fisher, and it was one of those movies where we just really clicked and he did some amazing work. [There are] various players that I work with a lot. A guitarist/saxophonist named Rick Cox, who's a guy that I work with all the time, just had some amazing sounds. He prepares his guitar and we do a lot of real specific sound designing. It was all very hit and miss. It was all very collaged and put together. It's wasn't, 'Here's my concept,' it was, 'Let's discover the concept.' Ironically, I think it was a lot like the way Altman worked on his movie. It was, 'Let's see what happens.' There's something really wonderful about doing that. Really scary, by the way, but also potentially wonderful."

One of Newman's last collaborators on the score would be Robert Altman himself. At the end of the film, just after Mill plants one on June and just before the orchestrally rendered waltz, there is a short song sung by a child's voice. It is the well known taunting song: "Nanny, nanny, boo-boo," or, "He's a dirty robber," or whatever the most recent variant



Director Robert Altman

on the derisive text may be. After the final dub of the film had been made, Altman called Newman suggesting that there was this one last moment requiring musical support. Altman suggested the taunting song. Newman continues the story, "I went to a friend of mine's house who had a young daughter and, remembering the key that the piece was in, had her sing it a couple of times. I don't think I liked the idea much, personally, because it seemed to comment then. It seemed like a wink, I thought. But, he'd wanted it so I wanted to supply it. I gave it to them wild and they put it in." Newman felt that the added vocal line would nudge the score too far in the direction of an outsider judging the nature of the film, suggesting, "it was all totally folly. I mean, you could argue that, but that was Altman's point. [laughs] I'll bet if it had been my idea it would have been rejected. But, coming from the maker of the movie it imparts much, and probably genuinely so."

Fortunately, Newman did find a forum for his undulated ideas—the soundtrack CD. Newman recalls that he tried to use the CD release of *The Player*'s music as a clarifying device for the music. "It's a reclaiming moment and that's why I like to remix music for albums, because it's a way of saying,

'These were my ideas. Maybe they weren't presented just in the way I would have liked in the movie, but here they are on CD.' Sometimes you can do it successfully, other times you have less choices and, therefore, you don't feel as successful." The CD also gave Newman the opportunity to complete his vision of the score's intricacies.

Notably, the main theme ("Funeral Shark" on the album) has the melody line slightly re-orchestrated. "When I did the album, I wanted to make sure you could hear the melody. When I had been working on the score, Buell Neidlinger, this amazing bass player, was improvising one night with these really high bass harmonics. I thought, 'Man, that is an amazing sound,' and I was very close to putting it on the melody then. But, it was a late night, I remember, and I brought it up to the table and everyone said, 'Oh no!' So, I didn't and I kind of regret that I didn't because I wondered—would it be great? Anyway, it came around time to do the album and I knew that I could make an interesting album. There was enough varied material to make it worthy of bringing some players in and doing some extra recording. So, I asked Buell to come in and play bass on it, and take that melody and do it all on bass harmonics, which he did."

Additionally, Newman looked to this CD as a chance to recreate the feelings and ideas associated with *The Player*—a musical excursion through the stuff of the film. "That's why the fifth track is the karaoke bar music ['Rose's Cafe']. And then Jack Lemmon's playing [track 16, 'Silent Night']. It was a wonderful opportunity to travel through little places—to make little musical journeys. I wanted to be as unsentimental about myself as possible. These other places were just as valid on this album as mine. So, when you hear Jack Lemmon or even the song by Altman [track 18, 'Let's Begin Again'] at the end, they were really fun ways to point reference—to say, 'Listen to this, now listen to this next to this and what does it engender in you?' I think it made me think I'd made great breakthroughs in terms of how to put together a soundtrack album, only to discover that you just can't do that kind of stuff very often. Certain material allows for it and others don't at all. But, I liked the idea of swimming through all these places and landing here for a moment and landing there."

Newman chose a very wise approach to scoring *The Player*. Film scores can act as auxiliary emotional units or definers of time and place, but that's not this score's aim. Newman's music embraces elements of both sides of Altman's Hollywood, but it is rooted in the darker portions, it insists upon them; it doesn't let us ignore that they exist. It is the average moviegoer's tendency to have a utopian view of Hollywood. No one watching *The Player* would ever miss the caustic milieu Altman establishes, but the score makes it ever so much more omnipresent. Basically, Newman's score acts as a filter through which the film is viewed. It removes the audiences' instinctive viewpoint from the equation and, as a result, we are left with only the slant that the film takes, which we then claim as our own. Take, for example, the famous eight-minute opening shot. We watch films being shot, we see stars hobnobbing, we see multimillion dollar deals being discussed. If this were scored with an up-tempo rag, a voubile two-step, or even a soaring major-mode theme we'd feel as if we were watching Hollywood in its heyday. Instead, we begin with twitchy electronic melodies before we segue into the odd waltz theme. The idealistic varnish is removed and we feel like it's nose-to-the-grindstone business as usual. We immediately adopt the execs attitude, even before we've met them.

The Player's score has been described as clever, offbeat, unique, and fresh, but ask Newman what makes it so revered and he responds with characteristic humility. "I don't know other than, to a degree, we rise to the quality of the material we're given. With great respect to Robert Altman, he provided a really unique canvas on which I could dab a little of my brush. I think if you heard this music in a really bad movie you might be saying something a little different about the music. It might not be so original. Maybe I'm wrong about that, but..." However, is that really a fair argument? This score is so tailor-made for the film in which it resides, perhaps that is where it excels. Newman's score aptly states its case for the film in an eloquent, literate way, but in a way that would only work for *The Player*. And not only does it accomplish the dramatic and subtextual goals Newman set for himself, but it has something to say, musically speaking. Maybe, then, saying that this score wouldn't work in another film is the greatest compliment we could pay it. For his part, Robert Altman had this to offer: "It is a score that seamlessly blends with the very character of the film. In our view this is the ultimate goal of any score."

SCORE



RATINGS:

- 5 best
- 4 really good
- 3 average
- 2 polished turd
- 1 turd

The Bad and the Beautiful (1952) • DAVID RAKSIN. Rhino/Turner Classic Movies Music R2-72400. 47 tracks - 57:11 • Let's talk about class, shall we? The classiest (new) score of 1995 was undoubtedly John Williams's *Sabrina*. So far this year, the classiest (new) score is Grusin's *Mulholland Falls*. Both have themes that will loom and linger in your subconscious for ages. (Try playing these before bedtime!) The classiest reissue—so far—this year has to be David Raksin's landmark score for *The Bad and the Beautiful*. Originally to be titled *Tribute to a Bad Man* (a film with that title was done in 1956 directed by Robert Wise—this time it was a western), it's all about Jonathan Shields, the Hollywood Heel, portrayed by Kirk Douglas in one of his definitive roles. (Any relation to Frankie Fane?) Once again Raksin gives us a melody (a "siren song," he calls it) that bespeaks of a time, a Hollywood, that we wish still existed. It's a "long-line melody," layered with a gorgeous countermelody, and a "remembrance" of Loesser's "Luck Be a Lady." Other examples of the long-line melody would have to be Friedhofer's *Best Years of Our Lives* (lots of layers!), and two by John Williams: "Architect's Dream" from *The Towering Inferno* doo-waiting into "The City Theme" from *Earthquake*.

The main theme ("Introduction") was later lyricized as "Love Is for the Very Young," and Andre Previn made a fine recording of it with David Rose (not John Williams as per the liner notes; if he did one with Mr. Williams, I must have missed it). Speaking of the Previn/Rose collaborations, perhaps Rhino would consider reissuing both of those as a "two-fer" CD. The *Like Blue* album (MGM SE-3811) contains "You and the Blues," a deft evocation of the twilight '50s, with an orchestration that, to me, was ahead of its time. It's also a fine example of that—heaven help us!—"Space Age Bachelor Pad" music.

Detailed liner notes are provided by the maestro himself, with photos of the production and cue sheets. This is the attention that score albums deserve. This CD must hold the record for the longest time between the film's release and the subsequent album release. Sound quality is a very decent mono, and the complete score is all here, save one cue. 4

-Guy McKone

The Frighteners • DANNY ELFMAN. MCA-11469. 15 tracks - 41:16 • Danny Elfman takes a step back into the '80s with this score, which is very much in the style of *Batman* and *Nightbreed*. The disc opens with the "Intro/Titles," which makes good use of the harpsichord (a la *Tales from the Crypt*) before going into some classic fast-paced Elfman brass and string licks, complete with a light touch of choral work. The remainder of this cue, as well as the next one ("The 'Lads'"), is reminiscent of some of *Beetlejuice*—lots of wacky rhythms and lower register instruments. The action music picks back up with "Poltergeists." This cue, along with a couple of other action pieces, is more along the lines of Elfman's newer *Dead Presidents/Mission: Impossible* style. In the more atmospheric music (heard in cues like "Patty's Place"), Elfman does a good job with his orchestrations: strings play on top of harp, harpsichord, or celeste, giving a nice, eerie feeling. As far as themes go, there don't seem to be any, at least none that you can hum. There is, however, recurring music for the "supernatural/out-of-body" moments—high strings with choir, creating a "heavenly" sound. This is first heard in "Victim #38" and later in "Heaven." Overall this is an interesting and fun score, a decent mix of Elfman's late '80s mode and his newer style. It worked great with the film and is just as good on CD. If there is any downside to the disc, it's the pointless end-credits rock song on the last track. Also, there's no cue called "Final Confrontation." I thought Elfman might do that for old time's sake. 3½

-Jason Foster

Horror! Silva America SSD-1060. 13 tracks - 44:50 • Although disappointingly short in comparison to some of Silva Screen's other recent compilations, this new CD offers a good overview of classic British horror scores. The highlight of the album is Benjamin Frankel's atonal and

beautifully violent *Curse of the Werewolf* (presented here as a ten-minute suite, the longest selection on the album). Frankel was probably the first British film composer to experiment with serialism, and his *Curse* makes for fascinating listening, attacking the hapless listener with cacophonous horn blasts and percussive exclamations as the scenes of lycanthropic mayhem are played out on screen. Amidst the dissonance, Frankel supplies some relief in the form of a soothing "Pastorale" for woodwinds and strings. Other (short) highlights include Gerard Schurmann's *Konga* (2:32) and *Horrors of the Black Museum* (3:30, but taken much too slowly); Clifton Parker's powerful *Night of the Demon* (3:14), often cited as a landmark horror score; Paul Ferris's *Witchfinder General* (6:20), including his lovely "Romanza" for guitar, violin, woodwinds and tambourine; and Carlo Martelli's majestic *Curse of the Mummy's Tomb* (5:08). Regrettably, short shrift is given to James Bernard, whose excellent score to *The Devil Rides Out* is boiled down to just the 1:29 Main Title (called "The Power of Evil" on this CD); and Humphrey Searle's dissonant, fascinating *The Haunting* is reduced to a four-minute conflation of the Prelude and bewitching "History of Hill House" cue. Also, the relatively unknown Buxton Orr (who studied under Frankel) is given precious little time to shine, as his scores to *Corridors of Blood* and *Fiend Without a Face* have been pared down to a combined total of just under six minutes. Silva's album appears to be aimed more toward the indiscriminating horror buff than the serious collector. Still, the conducting of Kenneth Alwyn is generally on target, eliciting smooth responses from the reliable Westminster Philharmonic Orchestra; and the CD's packaging is nice, if a trifle florid, with acceptable notes by David Wishart and recent photographs of Bernard, Martelli, and Orr. All in all, however, this album is a bit of a tease, serving mainly to whet the appetite for a healthier—and more substantial—main course. 3

-Bill Powell

La Belle et la Bête (Beauty and the Beast, 1946) • GEORGES AURIC. Marco Polo 8.223765. 24 tracks - 62:05 • Forget Menken's version; forget Glass's minimalist "reworking"; this is the real *Beast*, and it's a beauty. Written in 1946 for Jean Cocteau's classic French film, Georges Auric's score is a subtle masterpiece, brilliantly accentuating the dreamlike imagery and atmospheric design of this haunting, often poetic fairy-tale of a movie. Director Cocteau, with whom Auric collaborated on nine other films, gave the composer unusually free rein in developing his music; and Auric seems to have looked to the earlier work of Debussy and Ravel for inspiration, particularly in his use of a wordless chorus and organum-like harmonies. But, of course, there are instances where the composer strikes out on his own, notably in the romantically styled "Beauty and Avenant"; the delightful, scherzo-like "Burlesque of the Draper"; and the lovely, though darkly tinged, "Conversations in the Park." For the Beast's unusual château, Auric creates a spare, almost impressionistic sonic environment, with lush woodwinds, furtive piano, and mixed chorus blending in with the ensemble. However, the score is not entirely low-key; in the "Main Title," "The Theft of a Rose," and the finale, Auric lets loose with a large-scale, symphonic sound that is highly characteristic of—and favorably comparable to—the kind of music being written in Hollywood at the time.

Swiss conductor Adriano found Auric's long-lost manuscript in 1992 and prepared this complete version of the score, restoring several pieces which were either deleted ("Avenant's Proposal") or severely edited ("The Banquet Hall," "Mysterious Corridors," "Conversations in the Park") in the film. Although he has taken some flak in the past for his slow tempos, Adriano here hits just the right speed, perhaps going a little *too* fast at times. The Moscow Symphony Orchestra and Axios Chorus perform the delicate music with extraordinary skill, reproducing even the most idiomatic moments of the original soundtrack with uncanny accuracy. The 16-page booklet in-

cludes notes by Adriano, a gallery of stills from the film, and a photograph of Auric. This is a beautiful album, a triumph for Adriano and Marco Polo. 4½

-Bill Powell

Cry of the Banshee/The Edgar Allan Poe Suite/Horror Express • LES BAXTER, JOHN CACAVAS. Citadel STC 77107. 14 tracks - 61:58 • Citadel continues to upgrade its vinyl catalog to digital with this brand-new CD of music by Les Baxter and John Cacavas. The late Les Baxter had a reputation for being a gifted melodist, if a somewhat unconventional one. However, his melodic sense seems to have taken a powder when it came to the score for 1970's *Cry of the Banshee*. Produced by the horror experts at AIP, and starring the great Vincent Price, the film tells the convoluted tale of a puritanical magistrate (Price) who runs afoul of a nasty old witch in 16th century England. Baxter's score (reproduced as a 20-minute concert suite) is often harsh and jarring, relying heavily on strings, piano, and weird electronic effects; and while these do supply the necessary color, they offer little in terms of overall substance. Also included on this album is Baxter's "Edgar Allan Poe Suite," a collection of four pieces from a 1970 television special called (surprise) *An Evening with Edgar Allan Poe*, once again starring the ubiquitous Price. As with *Cry of the Banshee*, these are basically mood-setting, *misterioso* pieces, full of dread and stealthy string rustling but little melodic invention. Curiously, some of Baxter's ominous music seems to anticipate Gil Melle's score to *The Sentinel* (1976).

Although somewhat dated by its jazzy electric guitar and quasi Euro-pop meanderings, John Cacavas's *Horror Express* (1972) is ultimately a more satisfying listening experience. Noted for his scores to a couple of *Airport* movies and his musical direction of the *Kojak* television series, Cacavas supplies just the right touch of mystery and mischief for this enjoyable little film that stars Peter Cushing and Christopher Lee as a pair of intrepid British scientists on board the bedeviled Trans-Siberian Express. Ranging from a hauntingly whistled main theme, to tinkly, lullaby-type sounds, to harsh, unnerving drones, the music never tries to overpower the listener, as was the case with the Baxter pieces. Almost 18 minutes of the original score have been included on this CD, giving a concise overview of Cacavas's thematic material.

Citadel's packaging is attractive, with liner notes by Tony Thomas (and a few comments by Peter Cushing!) and excellent 20-bit sound. My advice: play *Horror Express* for fun any time; save the Baxter stuff for Halloween. 2½

-Bill Powell

A Time to Love and a Time to Die (1958) • MIKLÓS RÓZSA. MCA/Victor (Japan) MVCM-22044. 11 tracks - 40:45 • In his only "loan-out" from MGM during the '50s, Miklós Rózsa went to Universal-International, where he composed the score to this well-made, frequently moving motion picture. Based on Erich Maria Remarque's 1954 novel of the same name, *A Time to Love and a Time to Die* tells the story of a German soldier who, while on furlough, falls in love with the daughter of a political dissident during the grim final days of World War II. The poignant material gave Rózsa many opportunities to combine heartbreak with happiness, cruelty with pathos, and the expressive music bears his distinctive signature throughout, with brooding suspense phrases, jagged brass interjections, and striking ostinati frequently coming to the fore. Beginning with a typically strong prelude and working its way through cues that are, by turns, lightly whimsical ("Two Jugs of Wine"), romantic ("Friends Again"), wrenching ("Their Last Night"), and downright brutal ("The Killers," "A Time to Die"), Rózsa's score never fails to impress. Music director Joseph Gershenson, who usually led the U-I orchestra in the 1950s, gladly stepped aside so that Rózsa could conduct his own work, and the composer was able to coax generally good performances from the small studio orchestra (about 40 musicians in all). Unfortunately, the original sessions were a bit too closely-miked for comfort, and this, combined with the dry acoustics of the scoring stage and the monophonic sound, results in only fair sound quality. Audio woes aside, however, this a well-written, powerfully moving score, highly recommended for both its historical and artistic value. The attractively packaged CD features lengthy Japanese liner notes and a facsimile of the original Decca LP label stamped onto the CD itself. Be prepared to pay over \$30 for this disc, but rest assured that it is well worth the investment. 3½

-Bill Powell

The Competition (1980) • LALO SCHIFRIN, MCA/Victor (Japan) MVCM-22076. 14 tracks - 37:23 • MCA had a track record (no pun intended) of issuing the worst sounding soundtrack recordings in the 1970s and '80s. Why? Quite simply, the vinyl quality. I went nuts trying to locate decent pressings of *E.T.*, *Somewhere in Time* and *The Promise*. Little wonder many music lovers started buying albums from Japan, where they used superb vinyl.

The CD boom of 1985 changed all that. 1985 saw the issuance of Barry's *Somewhere in Time* domestically (the disc was made in Japan at first), and the sound quality was phenomenal. *The Competition*, a tale of two rival piano virtuosos, was released theatrically like *Somewhere in Time* in 1980, but somehow overlooked for CD release in '85. This was one of Schifrin's best in some time, with a gentle theme of blossoming young love in "People Alone." Played throughout the picture, many times quoted with Schifrin-esque piano and guitar filigrees, there's also a vocal version performed by Miss Randy Crawford, with a different arrangement than the one used in the end title, and a touch of Mr. Schifrin's trio days ("Rumours"), reminiscent of his MGM album, *Between Broadway and Hollywood*.

Interestingly, this was an album that almost didn't happen. At the time of the film's release, there was to be a record of just the classical works featured in the film, to be released on Columbia Masterworks. But, Howard B. Wolf (it states on the liner notes) helped to make the Schifrin album possible. To appease the classical fans, there are two truncations of Prokofiev's "Piano Concerto #3" (which got me interested in hearing the whole thing!) and Beethoven's "Emperor Concerto," both conducted by

Boris (Lalo) Schifrin.

This premiere CD edition remains a pricey import, and why this (and many others) has not seen a U.S. CD release remains the big question. If you want to hear a gentle, pleasant score from the bombastic early '80s, with a pair of exciting classical piano excerpts, this is for you.

4

-Guy McKone

PROMO SPOTLIGHT

The Stu Phillips Anthology: Battlestar Galactica SPCD 01/04 (promo). 4CDs • Fans of *Battlestar Galactica* and Stu Phillips will thank the Lords of Kobol for this anthology. There is no Fergiecarb here with over four hours of music and source cues; I cannot remember a television series score given such a wonderful presentation. Yanked after 17 episodes and brought back in the low-budget form of *Galactica 1980*, this show seemed to just be clicking when it faced cancellation. Fine acting talent was often lost by star battle after star battle, ABC's rating success formula at the time.

Disc one (29 tracks - 60:09) is an expanded version of the pilot score "Saga of a Star World." Also included are two disco source cues. Edel's German CD was only 40:52 and was a straight reissue of the original LP; the only track missing from that is the pop song, "It's Love, Love, Love," co-written by series creator Glen Larson. The second disc (26 tracks - 62:29) features 13 tracks from the two-part episode "War of the Gods." A real gem is "The Light Beings/Apollo's Rebirth," a beautiful choral piece similar to Dennis McCarthy's *Nexus* music from *Generations*. Following are 12 tracks from "Gun on Ice Planet Zero." Disc three (27 tracks - 66:52) contains 9

tracks from "The Living Legend" and 10 tracks from "Lost Planet of the Gods." Following are sound effects of the light ships from "War of the Gods," and source cues from "The Magnificent Warriors" and "War of the Gods," synth pop music that played in the various casinos Starbuck would lose all his cubits in. Oh Frak! Disc four begins with an alternate main title from *Galactica 1980*. Then suites are presented from the episodes "The Lost Warrior," "The Young Lords," "The Magnificent Warriors," "The Long Patrol" and "The Hand of God." By my best estimate, this is a complete representation of the music Stu Phillips wrote for the entire series.

Producer/director Glen Larson wanted a *Star Wars*-type score and co-wrote the main title theme. Indeed the first disc is top-heavy with brass battle music. Later episodes have Stu Phillips's own style, featuring strings and flute, to underscore the characters who began to emerge out from all the special effects. Phillips composed many themes for the guest stars as well as the regular cast members. The music overall is a wonderful body of work.

Sound quality is good; the music was taken off the "original analog masters" and I assume they did the best they could with the 18 year-old tapes (there is analog hiss throughout). The six-page booklet contains an intro by David Hirsch, a guide to the episodes which had original music, a small bio on Stu Phillips, and a note from actor Richard Hatch (Captain Apollo). The four discs are in one fat jewel case with beautiful packaging and color and b&w photos. The album is dedicated to the memory of Lorne Greene; it has been produced by mail-order dealer Super Collector on Phillips's behalf, so look for it only from that and other specialty stores. 5

-John Maimone



Shadows of the Empire (Varèse Sarabande VSDE-5700, 10 tracks - 51:27). The *Star Wars* "soundtrack without a movie," is placing high in the *Billboard* classical crossover chart; nowadays, "*Star Wars*" is consumerese for "Buy Me." JOEL McNEELY'S large-scale orchestral work has been well received, taking as it does the only logical path: it would have been deadly to radically change the symphonic sound of the *Star Wars* universe, and it would have been bad news to play with John Williams's material to the point of possibly mutilating it. However, I find one thing ironic, because basically we're left with a *Star Wars* soundtrack without any of the themes (except for reprises of the main title and *Empire* carbon freezing cue in the first track, and a cameo appearance later of the Imperial March): If you are interested in listening to music inspired by the *Star Wars* universe, you should listen to music which inspired the *Star Wars* universe! Namely Holst, Wagner, Tchaikovsky, Prokofiev, and so forth. As McNeely more or less says in the liner notes, none of this stuff (his music or Williams's) is breaking new musical ground. It's pastiche. The magnificence of Williams's *Star Wars* scores was that it was a collage of this late 19th century, early 20th century music applied to film—you had these exciting space battles and married to each image was a remarkable facsimile of late romantic music. But here, it's as if John

Williams convincingly painted a car in the style of Van Gogh, and now McNeely is emulating that type of car paint-job, without the car. It's like, why?

However, given that the *Shadows of the Empire* soundtrack is going to exist, there is one conceptual flaw which keeps it out of my CD player. With the John Williams film scores, you get the feeling of spending time with characters and places from this far-away fairy-tale galaxy. You've got Luke's theme, Ben's theme, Leia's theme, Yoda's theme—I counted all the themes and recurring motifs once, and there were like 14 of them. They run throughout the *Trilogy*; there's barely a moment without one of them. And, when there isn't a theme going on, it's because Williams has written a large, self-contained concert-style piece ("The Asteroid Field," "Battle in the Snow")—or, in rare exceptions, a purely functional cue like "The Walls Converge," or some of the Jabba cues in *Jedi*, which aren't the best listening.

McNeely, however, has not scored characters, places or ideas. He has scored a *narrative*—and not a particularly good one, judging from what I've heard of the book. Listening to the album bears this out, as there is a lot of helter-skelter orchestral underscoring, full of atmospherics and gestures rather than leitmotives. Strangely, McNeely's *Shadows* is more "filmic" than Williams's feature scores, and you can call more "concert works" from Williams's original albums than this one, which is supposedly a concert work in and of itself. In other words, McNeely has taken the approach of writing self-contained pieces like "The Asteroid Field," but they aren't anywhere near as cohesive. (This is also odd because a track like "The Asteroid Field" has the benefit of being married to images, which we can recollect when listening to the album. With a book, you don't think, oh yes, this is page 22, paragraph three.) Even pieces that you would not think would correspond to implied-filmic actions, like "Imperial City" and "Xizor's Theme," do. (The former of those

two, for example, is supposed to be a journey into Imperial City—we're in orbit, now we're coming through the skies, now we see stuff, things like that.) Can you imagine if Williams's "Yoda's Theme" was supposed to represent Yoda waking up, then fixing breakfast, then going for a walk in the swamp, and so forth? Of course it doesn't do that; it scores Yoda's gentle nature, his wisdom and reserve, and things which words can't communicate (otherwise, who needs music?). And, although nobody ever does this, if you were to pull apart Yoda's theme musically, you would find that melodically and orchestrally it is constructed to convey this reading of the character—in the shape of the lines, the configuration of the accompaniment.

I'm sure we'll all agree that what makes *Star Wars* work are the characters, and what makes Williams's scores work are the character themes. With this in mind, McNeely's decision not to incorporate the John Williams's themes, at first a justifiable artistic choice, becomes crippling. He's doing themes and variations, without the themes! *Shadows* is still a *Star Wars* story, featuring Luke, Leia, the Force, the Rebels, the Imperials. McNeely can't write new themes for them (or, at least, he doesn't), so he has to score around what the story is about: he writes a chromatic, ethnic-percussion theme for the new bad guy, Xizor (remember, bad guys are always ethnic); a Komogoldesque action theme for the Han Solo stand-in, Dash Rendar (Solo is actually the only major character in the *Trilogy* without his own individual theme); and a lot of scene-specific, frankly generic music, for people fighting and sneaking around. It's a superficial approach. Make believe filmic example: a shiny new car rolls into a scene, a gift from a one person to another. John Williams would write a theme for the relationship between the characters. Joel McNeely, in this context, would write music representing the fact that the car is shiny. (This is my second car analogy in this review.)

McNeely's music is unquestionably tech-

nically ambitious and polished, although that's like me judging gymnastics. The most successful original bits are the short, descending theme for Leia's dream, and the preparing-for-battle music in the second track, which recall Williams's style without copying it—although the latter lapses into some silly shenanigans, as if Buddy Hackett and Mickey Rooney are at the throttle. The climactic "Destruction of Xizor's Palace" wanders into Ravel-land for some huge, choral *Daphnis et Chloe*-style crashes, for the full complement of, oh, say 750 choir and orchestra members. Other parts sound like Prokofiev. The enhanced-CD has CD-ROM capabilities, making it turn into a veritable catalog of *Shadows* merchandise upon your mouse click. (Reproducing pages of McNeely's score, however, is a great idea.)

In pre-release interviews McNeely sheepishly moped that people (namely me, probably) would criticize *Shadows* for its eclecticism—that he has drawn on different styles to best embellish the elements of the story. That's not my main complaint, although the fact that he would need to do is symptomatic of *Shadows*' shaky ground. The end result of this score is something defined only negatively: it's not John Williams, it's not Prokofiev, Mahler, Wagner et al., and it's really not *Star Wars*. It's a loud collection of symphonic ideas, some better than others, strung along a second-rate comic-book narrative of people sneaking into sewers and flying spaceships. It is competently done enough for *Star Wars* fans to go (David Letterman dumb-guy voice) "This sure is big!" and not feel ripped off. Thematically, however, it doesn't have the glue of similarly styled film scores like *StarGate*, *Star Trek II* or *Clash of the Titans*, or a true sci-fi tone poem like Henry Mancini's *LifeForce*. In the long run *Shadows* will be relegated to a mere footnote in *Star Wars* musical history, along the lines of the *Ewok Adventure* TV-movies scored by Elmer Bernstein's son, Peter (coincidentally also released by Varèse). Actually, I like the *Ewok* scores better. 3

-Lukas Kendall

Lukas's Review Column

I usually enjoy MÁKLÓS RÓZSA'S concert works. All of his music carries a distinct Hungarian sound; in film he uses this characteristic style for broad strokes, but in his concert pieces he appropriately opts for finer threads and more elaborate structures. I wish I could be more specific; I don't know what to write without a movie to mock. It takes more discipline to get an overview of a composer's absolute-music output, and with Rózsa, I get these discs and the extent of my analysis is: Another Rózsa concert work. Sounds pretty good. This is the case with Koch International's latest Rózsa recording, *Viola Concerto Op 37/Sinfonia Concertante Op 26* (3-7304-3H1, 7 tracks - 66:08), billed as "The Complete Orchestral Music, Vol. III." The reliable James Sedares conducts the New Zealand Symphony Orchestra; soloists are Igor Gruppman, violin; Paul Silverthorne, viola; and Richard Boch, cello. Silva Classics has also jumped into the fray with a new recording of Rózsa's *Cello Concerto Op 32* coupled with Gerard Schurmann's "The Gardens of Exile" (SILKD 6011, 4 tracks - 59:33). I always like these pieces, but the Cello Concerto has particularly grabbed me. Whereas the composer's other works are often "flamboyant and extrovert," as characterized by David Wishart's liner notes, this one (dating from 1968) is unusually introspective, dark and restrained, perhaps owing to the lower timbre of the solo instrument. It captures the tormented but intimate mood I enjoy so much in the composer's *Julius Caesar* and film-noir outings; this is the Rózsa I find most fascinating. The recording is well done by the Pees Hungarian Symphony conducted by Howard Williams; Peter Rejto, cello soloist. Gerard Schurmann's large-scale, half-hour "The Gardens of Exile" is also fine. It's mostly tonal and comprised of many sections, some soloistic and others full-orchestra; I have a hard time pinning it down to one particular school or style, and I am less familiar with Schurmann's music overall. Both the Koch and Silva albums come with informative notes and the requisite classical-music designs on the cover: the Koch artwork features a recognizable green hillside over a violin, in watercolors, while the Silva album is decorated with harsh, crisscrossing vertical and horizontal reddish lines, with a tan bar at top. Oddly enough those are the feelings I get from the respective musical content.

Flapper has released RÓZSA'S original recordings of *Spellbound* and *The Jungle Book* (PAST CD 7093, 10 tracks - 66:09). There are actually two *Spellbound* suites, one running 13:18 and the other 24:44, sandwiching the 27:55 suite from *The Jungle Book* available in a modern recording from Varèse. Here that piece features Sabu's narration, so it makes more sense in a *Peter and the Wolf* way, but comes off as less coherent musically. I assume one of the *Spellbound* suites is the film recording, while the other (along with *Jungle Book*) is a contemporaneous album recording transferred from 78s. The sound is archaic, but I was surprised how quickly I got used to it. Most recent Rózsa albums have been newly recorded, especially of '40s material, so it's nice that somebody is digging up the original tracks.

GNP/Crescendo's long-awaited Irwin Allen box set (GNPBX 3009, 6 CDs, see review, FSM #69) is a mixed bag for me. The star attraction is actually least favorite, John Williams's music for *Lost in Space* (disc one). Although I like most of the cliffhanger moments, Williams has a predilection for constant pulsed notes in high flutes or low tubas and it saws away at my patience. The Gort-inspired, Hermann-esque theme for the Robot is also a nightmare of irritating sequences. The other *Lost in Space* disc (music by Alexander Courage and Joseph Mullen-dore) is more listenable, though so low key it barely registers. My favorite selection in the whole box is Jerry Goldsmith's *Voyage to the Bottom of the Sea* score, "Jonah and the Whale," which takes up half of disc three. Especially when compared to Paul Sawtell's more conventional *Voyage* score on the same disc, Goldsmith's outing is adventurous and drably modern, full of thematic nuggets, bass ostinatos and weird colors, a lost treasure of experimentation. Disc four, *The Time Tunnel*, is largely a bust, with John Williams's pilot score lapsing into period futzing and typical Irwin Allenisms (look out! everybody trill!), while George Duning's "The Death Merchant" is atypically strident and non-lyrical for the composer, and therefore devoid of his romantic style that graced *Star*

Trek's most sensitive episodes. However, the first track of Williams's *Time Tunnel* pilot has more of an appealing, longform quality, with plunking bass guitars and an extended melody for the giant experiment in progress. This leaves disc five, *Land of the Giants*, as the most solidly action-oriented of the lot, combining John Williams's score for the pilot with Alexander Courage's rejected music for the same episode. It's interesting to compare approaches, although they take basically the same one, and the two suites are not indexed in any way that you could A/B them. As with *Time Tunnel*, my favorite Williams music takes place before the disaster on hand, as he gets a nice B-tune going for the mission, adding jazzy orchestral touches when things get hairy; afterwards, it's all screaming shock licks. I enjoyed various selections on the bonus disc, especially the alternate themes and radio spots, but there's not a lot of listenability to it, in terms of putting it on and enjoying sound effect after sound effect.

There's little nostalgia value in these shows for me, since I only saw them on USA weekday mornings a few years ago. I'd usually tune in for the title sequences, which are all great; even when the tunes are convoluted and played over weird ranges and colors, Williams's orchestrations are unique and enthralling in a hyperactive, cartoonish way. Then inevitably I'd watch the first 15 minutes, get bored stiff and turn it off. These shows are all about what goofy monster is lurking behind that rock, and the scores are largely devoid of the lyricism and non-shock value dynamics found in the best sci-fi TV shows of the '60s: *The Twilight Zone*, *The Outer Limits* and *Star Trek*. Younger fans should here be warned, and not blindly encouraged, to lay out money on this older material: it's not the John Williams you know from *Superman*. You've got to be a fan—although I'm not sure if being a die-hard Irwin Allen buff is less strange than being a *Star Trek* one, since it's 100% nostalgia and I can understand that, or more strange, because the shows are so stupid. For those who have been waiting for it, Crescendo's box set is an ideal production, with colorful packaging, good sound quality and thorough Jon Burlingame liner notes.

CHRISTOPHER YOUNG'S *Norma Jean and Marilyn* score was a bit of a washout during the HBO movie, a somber tale of the legendary sex symbol's rise and fall, a matter of perpetual grave interest (?). Separate actresses played the Norma Jean and Marilyn stages of her adult life, Ashley Judd and Mira Sorvino, respectively; the "Norma Jean" persona returns to complain at Marilyn on camera, and at first I thought this was mighty ambitious split screen work. Young's score is pleasing on Intrada's album (MAF 7070, 12 tracks - 33:29), especially the main theme, with its lonely saxophone over a *Russia House*-type jazz group. The sax is a smart choice (sometimes a trumpet is substituted), in terms of its connotations with sex and showbiz, and also its loneliness. Young's theme is not like Barry's *Body Heat*, which sends up the inherent sax/sex connection as it provides one of the best ever such melodies; this one is stark and sad, like the last tune of a nightclub about to close. The repeating piano figure is distinctly Chris Young, a staple of his thriller scores, and also a property of another former UCLA student, James Horner, who milked it as the "I realize something is happening" theme as early as *Brainstorm*. If Chris Young reads this, he may spend days moping that someone would point out this resemblance, so this is a challenge to see if he can feel good about a positive review, and not sulk about some silly minutia.

A *Family Thing* (edel America 029702EDL, 17 tracks - 52:51) is a fine CHARLES GROSS score for the small MGM/UA drama starring Robert Duvall and James Earl Jones as long-lost brothers (don't ask) which came and went earlier this year. Gross takes the blues-and-harmonica approach formerly heard in every down-and-out cop movie or television show from the 1970s (like Jerry Fielding's *The Gauntlet*, without the harmonica). He gets some fine performances, and underscores the changing locations of the story, from rural Arkansas to Chicago, with the respective blues idioms. There's also a long "Elegy" for a flashback sequence, originally based on Barber's now-ubiquitous Adagio for Strings but sounding nothing like it; Gross performs on piano along with strings, and the mood is akin to some of Thomas Newman's better reflective work. The album is among the first for the newly revived edel label; I was originally commissioned to do

the liner notes for Milan, and when the album went to edel, so did my text, in which Gross himself tells of the making of the score. How truly fascinating. Aretha Franklin sings a cut, "Spirit in the Dark."

I do have a few promo CDs to mention, such as ERNEST TROOST'S *The Canterville Ghost* (16 tracks - 40:05), a lovely and deservedly Emmy-nominated score to a Hallmark Hall of Fame TV movie starring Patrick Stewart and Neve Campbell. Troost evokes Bernard Herrmann, but in a good way: high, evocative strings as in *Fahrenheit 451*, and prominent parts for woodwinds (especially bassoons), in keeping with a slightly Victorian nature—there's quite a bit of baroque counterpoint. (Soundtrack collectors may be familiar with Troost only as the guy who retained credit on *Tremors*, after Robert Folk and entourage ghost-scored most of the action scenes.) *The Canterville Ghost* has its share of moments so "up" and resolving it hurts, a huge string orchestra swelling to the fore, but many more that are poignant and exquisite: think Herrmann, Delerue, or maybe *Edward Scissorhands*. It's exceptionally sensitive and intricately orchestrated for television, which is often designed today for a toddler's attention span.

I finally saw *Bullitt*; rented it on a whim since I wanted to hear how Lalo Schifrin's score was used in the film (I love the album), as well as see 24-year-old Jacqueline Bisset, whose nipples were the star attraction of *The Deep*, and who here plays furniture in Steve McQueen's apartment. (I cannot believe the way people march into the video store and automatically stare at the new releases. Here you are, surrounded by all these great movies—usually—and people go, oh! let's get *Lawnmower Man 2*, it's new. Folks, never rent anything with a number at the end of the title, *The Godfather Part II* excepted.) I have to disagree with John Walsh's assessment of *Bullitt* last October (#62) as one of the top-10 most influential film scores. Superficially Schifrin's work may seem to slam-home the aesthetic of the jazz/pop "street sound," especially in the kick-ass main title, but the majority of it is either source music (the restaurant band, the airport muzak) or softer takes on the main theme, underscoring the part of the film which is almost a non-narrative character study of a police detective (*Bullitt* buys groceries; this is actually an audaciously boring picture). The absence of music in the two major action scenes—the deservedly famous car chase and airport hunt—represents the most to which a European new-wave, naturalistic aesthetic would penetrate commercial, mainstream Hollywood. In that respect, the stark realism of these set-pieces, backed by collages of car and plane noise, respectively, is (sadly) a dead-end and not influential at all! Even in an intelligent movie last year, *Heat*, which copied the final airport foot-chase almost exactly, similar sequences were bathed in music. Sigh. Lalo, Lalo, wherefore art thou, Lalo?

I saw part of *First Knight* on cable—what a corpse. Let's do a '50s-style historical epic with immaculate costumes and Disneyland scenery. Not that I like the overused it's-medieval-therefore-it's-dirty approach, but I know a movie is DOA when I find myself mentally reconfiguring the shots in Sergio Leone/Ennio Morricone style. *First Knight* did have a few moments of noble good-naturedness, a hypnotic and naive "what if"—as in, what if there was a kingdom ruled by people who were actually honest and just. Still, the movie asks us to accept far too much on faith, such as Richard Gere's warrior prowess. Julia Ormond, with her blandly derivative looks and dainty, boring British accent, is a giant black void in all of these movies (cf. *Sabrina*). It's odd that the perpetrator would be Jerry Zucker, who made his mark spoofing such drivel. Jerry Goldsmith's score was strangely more James Horner circa 1983/*Krull*, not in terms of the literal notes but in the heart-on-sleeve evocation of knights and arranged marriages. Goldsmith's music is loud and everywhere, and you wonder if this is the same guy who spotted music so selectively in *Patton* and *Chinatown*, or even *100 Rifles*. Still, I am grateful to him for sticking with his act of coming up with several themes per movie—and I even heard some good old-fashioned slide trombones in the night battle sequence. Perhaps he too will discover that modern-day audiences like mood music and not copious distinct melodies, and come up with his own Horner-like shuck of ambient nonsense, but I hope not. This is a wonderful time to thank Lois Carruth, Goldsmith's terrific assistant, for ensuring that he never sees FSM.



THE COLLECTED WORKS OF AKIRA IFUKUBE

PART I: VOLUMES 1-4

Reviews by KYU HYUN KIM

The Japanese soundtrack label SLC (Soundtrack Listener Communications, Inc.) has recently released *The Film Works by Akira Ifukube*, on the heels of their success with a similar series on Masaru Sato. The Ifukube series manages to surpass the Sato collection, which is mind-bending on its own (16 discs with more than 25 hours of music!) in its completest fervor and top-quality production values. These recordings are resolutely aimed at film music enthusiasts. They are not "compilations" or "reissues" at all. The majority of the selections have not been released on LP or CD; they are not available anywhere else, not even on bootlegs. In each series, the producers worked in close collaboration with the composer in determining the selections, which are, in the case of the Ifukube collection, based on a rough chronological order, whereas in the Sato they are organized according to film genre. They come with detailed notes explaining each selection, occasional step-by-step descriptions of how a particular cue was used for a scene, a complete filmography, as well as prefaces contributed by directors, producers, screenwriters, fellow composers and fans. Too bad for American collectors that they are all in Japanese; maybe SLC can hire me to write English notes (plug plug). But no matter, the music speaks for itself most eloquently and movingly. Since it is my altruistic motive, as a professional Japan specialist and longtime Japano-cinephile, to get FSM readers interested in Japanese movies and film music, I will try to provide a reasonably detailed guidance to the first four volumes of the Ifukube collection, in addition to the usual rantings of an opinionated reviewer.

First, a short introduction to Akira Ifukube. He is mainly known in the U.S. as a composer of *Godzilla* movies, if at all. Even though *Godzilla* and its countless spinoffs indeed assume an important position in his output, to identify Ifukube only in terms of these monster movies is akin to regarding Bernard Herrmann merely as a composer of "slasher music," as in *Psycho*, *Sisters*, *It's Alive*, and so on. Not that those are insignificant in Herrmann's oeuvre, it is just that he has done so much more. The same goes for Ifukube, who has composed for more than 300 films in a still-ongoing career that spans 50 years. Born in 1914, on the island of Hokkaido, Japan's northern frontier, he initially majored in forestry science at Hokkaido University. (The "grand masters" of Golden Age Hollywood—Erich Wolfgang Korngold, Hugo Friedhofer, Alfred Newman, Max Steiner, and so on—were born 10 to 15 years earlier than Ifukube; Sergei Prokofiev, born in 1891, and Dimitri Tiomkin, born in 1894, also belonged to this generation. Among Ifukube's cohorts were Miklós Rózsa [1907] and Bernard Herrmann [1912].) Like Toru Takemitsu, Ifukube did not receive much formal education in music, but he was active in the burgeoning contemporary music scene of 1930s Japan; an orchestral piece he composed in 1935, "Japanese Rhapsody," won an award at an international competition held in Russia. The most definitive influences on his musical identity may have come from Russian composers of the 19th and early 20th century, with whom he had a chance to study in his twenties, via a fellowship arranged as the result of the competition. He continued to work as an official in the forestry service at Hokkaido, all the while researching the music of Hok-

kaido natives, the Ainu, the outcome of which can be heard in "The Native Triptych" (1937). "A Suite for Piano," which he had written in 1935, was also received with accolades at the 1938 Venice International Contemporary Music Festival. After the war, his international reputation and innovative approach earned him a position at the Tokyo School of Music, where he taught the future stalwarts of contemporary music in Japan, such as Maki Ishii, Yasushi Akutagawa, Minoru Miki, and Teizo Matsumura. His disciples speak fondly of their memories of the old sensei's awe-inspiring creativity as well as his dry, sometimes biting wit, and the relaxed, open atmosphere he helped set up in academia, which encouraged students to develop their own ideas and to challenge orthodox notions. Even though he had been a friend of Fumio Hayasaka and other film composers active in the prewar period, he was relatively late in joining the wonderful and strange world of cinema music, providing his first film score for *Ginryō no hate* (*Beyond the Silver Peak*) in 1947, which was coincidentally a debut film for the very young Toshiro Mifune, with a screenplay by Akira Kurosawa. Ever since then, he has contributed memorable film music to countless Japanese movies, from forgettable programmers to internationally renowned masterpieces. At 82, he is still active in film music, recently contributing majestic scores for a new batch of *Godzilla* films.

Now onto the CDs. Each contains roughly a half to one dozen selections, which in turn consist of several cues from movie soundtracks. The music sources are most frequently master tapes, and only in the cases where those had badly deteriorated or were entirely missing did the producers resort to direct dubbing from film stock. The sound quality is variable, although even the most hiss-prone cues sound much crispier and louder than the usual bootleg CDs. No re-recording or any other attempt to "re-create" the music has been made. **Volume One** (SLCS-5050, 11 tracks - 39:08) appropriately begins with Ifukube's first film score, for *Ginryō no hate*; this and six other selections from late '40s and early '50s have been taken from the film footage. It is amazing to hear that many musical devices he has used for the last 50 years are already present in this maiden effort: the attention-grabbing glissando that introduces a cue, a deft combination of low rumbling brass and descending strings, the rhythmic-melodic ostinato and other Ifukube "signature sounds" are displayed here in embryonic forms. *Wolf* (1955), a crime thriller with a social message, develops this terrific combination of menacing, guttural brass and trembling strings, building to an explosive climax. This technique is effectively used in *Godzilla, King of the Monsters* (1954) along with another monster-music staple, the ascending phrases on horns and crashing keyboard that illustrate Godzilla stomping on hapless denizens of Tokyo. It is a tour-de-force that, combined with stark black-and-white visuals, is guaranteed to leave an indelible impression on young minds. (I sincerely hope that one day American audiences get to see the original *Godzilla* minus English dialogues and Raymond Burr, and with new subtitles preserving the strong anti-nuclear messages of the original storyline.) In contrast, *The Saga of Anatahan* (1953), a cunio directed by Joseph Von Sternberg, primarily relies on ethnic instruments, an approach, it turned out, Ifukube did not particularly like and seldom used again. Even in *Genji monogatari* (1951), a filmization of a venerable classic, he replaced traditional Japanese woodwinds with piccolos and flutes, although the cues represented here do make liberal uses of a gong and koto. All in all, volume one establishes the styles and musical orientations of Akira Ifukube as a

film composer. He does not write busy, wall-to-wall cues closely corresponding to the on-screen action in the "classical" Hollywood manner; neither does he write complete melodies or songs as John Barry or Michel Legrand do (Masaru Sato is a master in this mode); nor does he favor ethnic instruments or experimentation in atonality (Toru Takemitsu has a near-monopoly in this area). Ifukube seems to first come up with definite musical ideas and distills them into a series of leitmotifs, which then serve as cornerstones in the expanding edifice of a score. In a *Godzilla* film, for example, there is a motif for Godzilla in repose and one for Godzilla in action; a motif for the Self-Defense Forces, usually a march; a motif for the fear and bravery of the human protagonists; and so on. It is the deployment of these motifs in the context of a compete score, as well as the weaving of them together into a coherent musical statement, that is done in a style utterly imitable and sui generis. His music brings a particular Ifukube "color" to the movie to which it is attached. Moreover, despite the fact that his music is constantly "heard," instead of melting into the on-screen proceedings as in so many current Hollywood movies, it manages to maintain organic links with the visual elements of a film. The best-known practitioner of this approach in American film is perhaps Bernard Herrmann. Ifukube, in this sense, is a kindred spirit with Herrmann and a predecessor to other composers who have produced "Herrmannesque" works: Howard Shore, Elliot Goldenthal, Wojciech Kilar, and Jerry Goldsmith on certain films. He operates in a mode slightly off-kilter from the film music orthodoxy of the Western European Romantic tradition, to which the symphonic scores of Korngold, Newman, Williams, et al. belong; his is more Eastern European/Russian and more 20th century. 4

Volume Two (SLCS-5051, 9 tracks - 39:23) starts energetically with two late '50s action-adventure scores, *Yagyū bugeicho* (*The Martial Arts Chronicles of the Yagyū Family*, 1957) and its sequel, *Yagyū bugeicho soryū hiken* (*The Martial Arts Chronicles of the Yagyū Family, the Twin-Dragon Sword*, 1958). The Japanese taiko and brass fanfare announces a stolid, masculine main theme for the Yagyū bugeicho. The combination of a glissando (here a harp is used instead of a piano) and rhythmic ostinato, characteristic of his earliest scores, is also employed, although the tempo is much faster; after all, these are action movies. (The booklet cover photograph features Toshiro Mifune, looking slightly awkward in heavy makeup.) The highlight of volume two is track 6, excerpts from *Rodan* (1957), another Toho-produced "classic" monster movie. Originally titled *Sora no daikaiju Rodan* (*Rodan the Sky Monster*) the movie was for some dumb reason retitled *Rodan* in the U.S. release. (Since the monster's name is a shortened version of pteranodon, Ra-don ought to be the correct spelling; where does Rodan come from? What is he, a cousin to the French sculptor?) Anyway, it is a very different film from *Godzilla* in that the director, Inoshiro Honda, stresses mystery and awe as opposed to outright terror; its first half in particular expertly constructs an atmosphere of anticipation and dread, without revealing the nature of the monster to the audience. The sequence in which the protagonist, gazing at a chick hatching from an egg, retrieves the terrifying memory of an awesome, hundred-foot Rodan picking and swallowing seven-foot, man-eating bugs like so many earthworms, is a classic. Ifukube's music for *Rodan*, reflecting these qualities, is even weirder and otherworldlier than his one for *Godzilla*. The main title consists of a tremolo of strings and deliberately flat brass and woodwinds slowly unfolding against rhyth-

mic beats; the music depicting Rodan's lair, on the other hand, is serene and ethereal, with a harp arpeggio and a piccolo playing quietly and just hinting at the underlying menace. This is a tour-de-force suite that immediately made me want to buy the entire soundtrack. (For those who are interested, the complete score is available in conjunction with *Godzilla* and *The Mysterians* in a 2CD collection from TY Futureland, *The Toho Special Effects Film Music Series, Vol. 1*, TYCY 5195-5196.) *Saigo no dasso* (*The Last Escape*, 1957) is the first war movie in the collection (if we discount the A-bomb docudrama *Children of Hiroshima* in volume one), not very innovative but serviceable in its usage of chorus and military drums. It is clear that Ifukube sees no heroism or even sentimentality in war, and the outcome is the heaviest score in the CD, which means really heavy; even the march evokes images of beat and tired soldiers shuffling and dragging their feet, a notable contrast to the sunny, beautifully elegiac music Masaru Sato composes for war films. The fun spirit returns in *The Mysterians* (1957), a surprisingly authentic piece of '50s science-fiction, Japanese style; in the title sequence, the string glissandi are embellished by a vibraphone to produce a familiar yet unique take on the Eisenhower-era "space" music, followed by the galloping "Earth Defense Forces" march, which remains one of the best loved pieces of genre music he has ever composed. 4

Some of the Hollywood film scores we now consider "classics" have been written for biblical epics; Elmer Bernstein's *The Ten Commandments* (1956), Alfred Newman's *The Robe* (1953) and *The Greatest Story Ever Told* (1965), and, of course, Miklós Rózsa's *Ben-Hur* (1959) and *King of Kings* (1961). Even though many of these appear turgid and even ludicrous from today's perspective (can you take Jeffrey Hunter, the guy who played Captain Pike in the *Star Trek* pilot, seriously as Jesus Christ?), there is no denying that the music remains an important reference point for both soundtrack lovers and film scholars. This leads to a question: what kind of music would Akira Ifukube have come up with if he had been given a chance to do a biblical epic? In fact, the Japanese film industry, stimulated by Hollywood, did produce their equivalent of biblical epics in the late '50s and early '60s, one of which, *The Three Treasures* (*Nihon tanjo*, meaning "The Birth of Japan") headlines **Volume Three** (SLCS-5052, 7 tracks - 54:42). The answer to the above question is, judging from this score, something as far from *Ben-Hur* as possible, and that has nothing to do with the "ethnicity" of Ifukube's music, either. Again, this example seems to support my theory about the latter's affinity with Herrmann. Even though the score does sound grand, with a full-fledged female choral accompaniment, it is, for the most part, either too nativist/primitive or contemporary/unharmonic to elicit a comparison with Rózsa's epic works. There is almost no representation of the kind of romantic music that is, say, featured in "Mother's Love" from *Ben-Hur*, even though *Three Treasures'* storyline revolves around the courtship between the Toshiro Mifune character and a goddess. Instead, one can find a wonderful parallel with Herrmann's *Jason and the Argonauts*, in a horn-arpeggio cue where the hero battles and slays an eight-headed serpent. Tracks 3 and 4 demonstrate two of Ifukube's favorite strategies of scoring fantasy-SF films: *Varan the Unbelievable* (1958) is a "nativist" score, deriving from his early exploration into the music of the Ainu and other ethnic minorities in Japan (there are ethnic minorities in Japan, contrary to what some Japanese might tell you), and distinguished by its creative use of vocals; *Battle in Outer Space* (1959), on the other hand, is a "martial" score that combines quick marches with eerie "mood" music. *Varan*'s main title again begins with a tremolo of strings followed by menacing male vocals, chanting the name of a local deity, Baradagi, who turns out to be a giant hang-gliding dinosaur. The rest is standard Ifukube-style action music, depicting the monster's flight and the Self-Defense Forces' attempts to shoot it down. *Battle in Outer Space* has one of the most dramatic and suspenseful opening cues in the entire collection: cymbals crash, horns blare as an Earth space station is blasted into smithereens by alien spaceships. The main-title march for *Battle in Outer Space* is actually one of my favorite Ifukube pieces; it's wonderfully soldierly and exciting, what with its snare drums and fanfares, but it also has dark undertones in its melodic structure that creep up

on you. It is not nearly as popular among Japanese collectors, however, as the second "attack" march, cued to the Earth forces bombarding alien bases, which has since appeared in many variations in other genre films; it's a little too cheery and hullabaloo for my taste. By the way, the movie itself is unwatchable today, because, unlike *The Mysterians*, which retains its own brand of silly charm, (how can you not love a movie where a hundred-foot-tall metal groundhog is sent by space invaders to molest Tokyo, only to be blown to bits by sticks of dynamite?) it makes an unfortunate mistake of taking its premises and special effects seriously. As a result, it now squarely belongs in *Plan 9* land. But I love that march! *Aru genko no shogai* (1959), which is actually available on video under the English title *The Life of a Samurai*, is a successful adaptation of *Cyrano de Bergerac* in the feudalistic milieu of 16th century Japan. The similarities between historical developments of Europe and Japan account for the high success ratio of the "transplantation" of Western classics into a Japanese setting, as evidenced by Kurosawa's internationally celebrated adaptations of Shakespeare. The movie is faithful to the original French play; the only major difference is that for some reason the Cyrano character's nose is not high but flat in this movie. It does make his face more realistically ugly than simply being a basically handsome visage with a pinocchio nose, which is the way all Western films have handled the Cyrano character, including the Steve Martin vehicle. The film again stars Toshiro Mifune, nearly unrecognizable under the "nose job," and its skillful combination of humor and pathos makes it one of the most likable samurai films of all time. The example of *Three Treasures* notwithstanding, Ifukube wrote a more or less straightforward romantic score for this film, perhaps dictated by the need to remain authentic to the (European) source material. The outcome is not one of his most original efforts but is probably easier for an average filmgoer to relate to on an emotional level. I particularly loved the extended "death scene" cue, with the keyboard-based melodic ostinato in the background, as subdued, melancholy strings play in the foreground. *Big Boss* (1959) likewise provides an opportunity to hear Ifukube's modernistic sounds interpreted for a style not usually favored by him, in this case jazz and film-noir ambiance. Not surprisingly, the score is predominantly European (French?) in style; even an accordion solo makes an appearance. 4

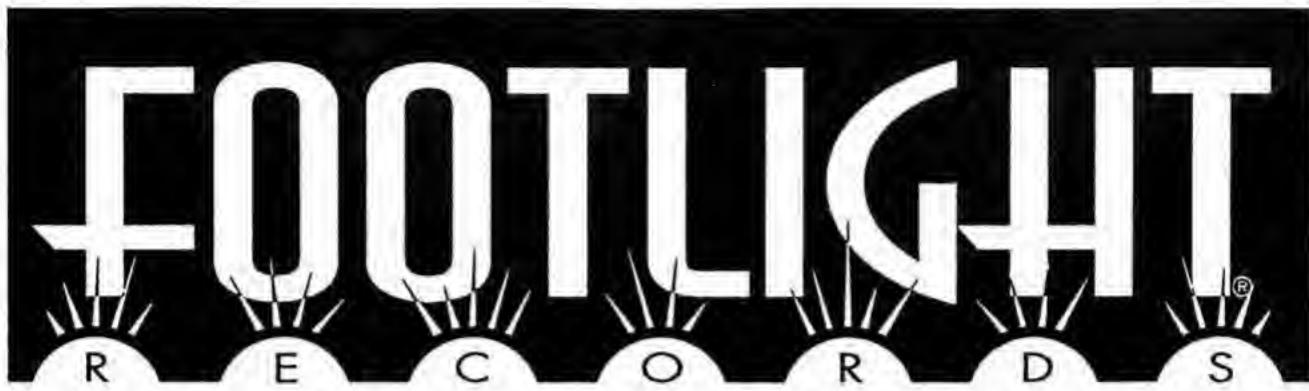
Volume Four (SLCS-5053, 7 tracks - 65:75) opens with *Osaka jo monogatari* (*The Story of the Osaka Castle*, 1961) another Mifune-starring historical actioner; it is also a rehash of the *Yagyu bugeicho* series music-wise, although the tempo has gotten noticeably slow. The "nativist" strategy is employed to excellent effect in *King Kong vs. Godzilla* (1962), the third *Godzilla* film, which has the dubious distinction of having started the execrable trend toward infantilism of the series. But the music is a delight, deservedly one of the most popular *Godzilla* scores. Its main theme is propelled by percussion-driven, Polynesian-flavored chants with strands of brass chords descending over them; it is amazing to hear how much mileage Ifukube gets out of playing one note over and over, only with variations in rhythm, almost like Morse codes. There are also some terrific action cues, appropriately lumbering and sepulchral, as the two behemoths clash with each other over the Osaka castle, reducing the famous landmark to rubble. (Unfortunately, in the movie this "duel" resembles nothing so much as a wrestling bout between two guys dressed as a lizard and a monkey.) My only complaint for the selection is that it is way too short (a little over seven minutes). The next track, *Buddha* (*Shakka*, 1961), on the other hand, clocks in at 29 minutes and is almost an album unto itself. The movie is another rip-off of the Hollywood religious epic (see *Three Treasures* above), this time literally substituting Buddha for Christ, making hash out of the whole tenets of Buddhism in the process. The score, however, is a masterpiece that uses Ifukube's "nativist" techniques in a highly disciplined manner, achieving something like aural transcendence. The ubiquitous chorus and drums are here, too, but they are seamlessly integrated into unusually melodic (for Ifukube) string and brass sections. Its structure is operatic, each chapter in Buddha's struggle to attain enlightenment—royal beginnings, travels, fasting and meditation, the climactic revelation—illustrated with a distinct color. Ifukube does use some indigenous Indian instruments, but

the real innovations are all done elsewhere, as in adopting Indian-style chord progressions for orchestral passages. The score is a marvel—deeply meditative, uplifting, hauntingly beautiful all at once. It is clear that Ifukube put a lot of thought and inspiration into it, because it has subsequently served as a basis for several of his non-film music pieces. Unfortunately, the selection is marred by completely gratuitous intrusions of spoken dialogues from the film, uttering stilted inanities in Japanese. As the Japanese would say, a scratch on a jewel. The CD is rounded out by a deliberately-paced action score for *Aragon* (1963), first in a series of underwater monster films, presumably inspired by Jules Verne. 4_{1/2}

John Bender will review Ifukube volumes 5-10 next time!

Once Upon a Time in China: The Best of Chinese Film Music, Volume One • JAMES WONG, VARIOUS. Varèse Sarabande VSD-5455. 22 tracks - 69:10 • A nice surprise! I was goofing off in a local Tower Records and ran into this Varèse collection. Wonder of wonders, it turned out to be a great sampler of Hong Kong film music (unless the titles I do not recognize are from mainland China or Taiwan) from the late '80s and early '90s, the only CD of its kind available in the U.S. The disc consists of 22 selections from eight movies: three period romance-martial arts films (*Once Upon a Time in China*, *Peach Blossom Land*, *East is Red*), one Jackie Chan actioner (*Supercop*; *Police Story III*), one hyperweird sci-fi horror flick (*Wicked City*, adapted from a popular Japanese animated film), one love-romance (*The New China Woman*) and two titles about which I haven't the foggiest (*Osmanthus Alley*, *Entanglement*). *Once Upon a Time in China*, composed by James Wong, begins the disc with a blast of bass drum, followed by an adrenaline-pumping melody that screams martial arts. Sampled percussion and Chinese string instruments are prominently featured, and the score culminates in what can only be called an arena anthem for (patriotic) kung fu! It's totally hackneyed, but so unabashedly sincere that it becomes rollicking fun. It is as good a score as one can imagine for a martial-arts film. In fact, I saw a martial-arts demonstration at the Oakland Chinatown festival choreographed to this music; I rest my case. The selections from *The New China Woman*, *Osmanthus Alley*, *Wicked City* and *Entanglement* (by Jonny Chen, Young Chen, Bob Chen and Lee Chen Fan, respectively) consist of synthesizer-based romantic mood music; nothing new, although their low-key usage of piano, keyboard and acoustic guitar are not what you would expect from the hyperkinetic style of Hong Kong films. Some cues have beautiful melodies and ambiance (especially "Lost Illusion" from *Wicked City* and "Between Love and Hate" from *The New China Woman*) although in small doses they tend to sound like TV commercials. Bruce Kimmel in his liner notes (liner notes? from Varèse?) calls the score for *Supercop* "Grusin/Schifrin-like," which is fairly accurate; it seems to consciously emulate Lalo Schifrin's scores for the *Dirty Harry* series, except that all of it sounds composed on a single Yamaha keyboard. Nevertheless, it is compulsively listenable and at least accurately conveys the frantic feel of a Jackie Chan movie. (The current U.S. release of the film has been re-scored by Joel McNeely.) *Peach Blossom Land*, for which no composer is listed, is represented by a creepy piano solo cue and a strange flute theme that I suspect is based on a traditional Chinese melody. The best selections in the disc are from *East is Red* (by William Wu), the third installment in the notorious Swordsman series (starring the androgynous Brigitte Lin, whose photograph adorns the cover booklet). Although the movie is an eye-popping visual extravaganza in which flying martial-arts masters stop bullets and cannonballs in mid-air, Wu's score is melancholy and suffused with a sense of loss and longing. Even though it too relies on electronics and snare drums, it captures the sadness of unrequited love beneath all the derring-do. Do not buy this CD if you expect a fully symphonic orchestral score, but in their own low-budget ways, the Hong Kong film scores collectively display a good deal of ingenuity and commitment to the spirit of fun and wonder sorely missing in many recent Hollywood efforts. Bruce Kimmel and company ought to be commended for this worthwhile endeavor, and here is hoping that Varèse will come up with an even better second collection in the near future. (It's gotta include *The Heroic Trio!*) 3_{1/2}

-Kyu Hyun Kim



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